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THANKS TO: Joanna Allen, Richard Atkinson, Jeremy Bement, Debi Berry, Steve Berry, John Bishop, Nicholas Briggs, Ronan Chander, Marlowe Chan-Reeves, Chris Chibnall, Siofra Clancey, Sue Cowley, Jeff Cummins, Russell T Davies, Gabby De Matteis, Albert DePetrillo, John Dorney, Craige Els, Matt Evenden, Matt Fitton, Tim Foley, Graeme Garden, Mandip Gill, Roy Gill, James Goss, Vanessa Hamilton, Scott Handcock, Jason Haigh-Ellery, Neil Harlan, Derek Handley, Christopher Hill, Ray Holman, Rufus Hound, Arthur Lee, Barbara Levy, Katy Manning, Evan Marshall, Polly Martin, Ross McGlinchey, Lisa McMullin, Pete McTighe, Alex Mercer, Russell Minton, Steven Moffat, Alex Moore, Patrick Mulkern, Karen Parks, Andrew Pixley, David Richardson, Adrian Rigelsford, Ella Road, Andrew Rubio, Shaun Russell, Jim Sangster, Paul Scoones, Fay Sharp, Michael Stevens, Matt Strevens, Richard Unwin, Haolu Wang, Jo Ware, Gemma Whelan, Jodie Whittaker, Nikki Wilson, Airlie Wilson, Catherine Yang, Crystal Yu, BBC Studios, BBC Wales and bbc.co.uk

Doctor Who Magazine™ Issue 576 Published March 2022 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites. "Don't go into the water!" Newstrade distribution: Marketforce (UK) Ltd, 3rd Floor, 161 Marsh Wall, London, E14 9AP 020 3787 9001. ISSN 0957-9818

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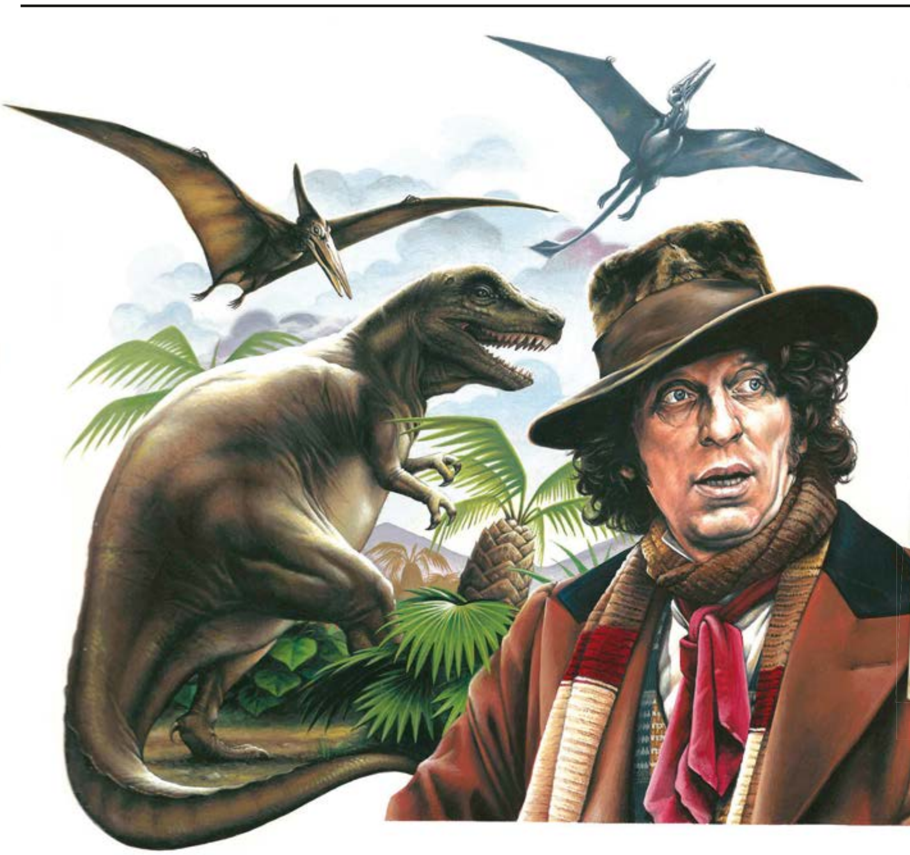
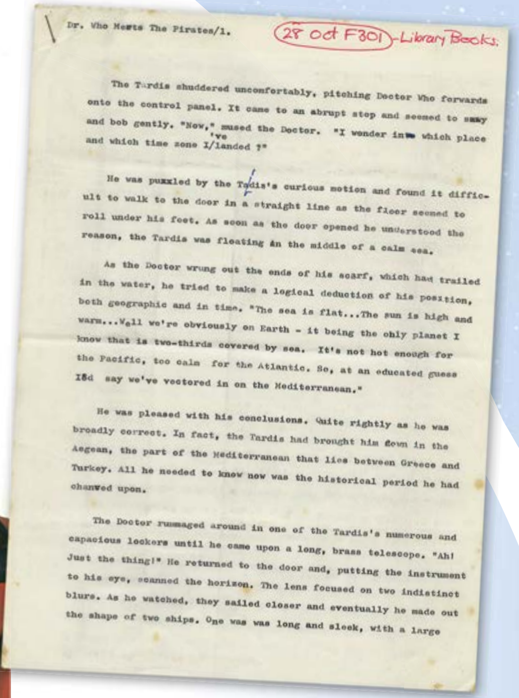




Dr. Who Meets The Pirates/1.

28 Oct F301 - Library Books.

The Tardis shuddered uncomfortably, pitching Doctor Who forwards onto the control panel. It came to an abrupt stop and seemed to sway and bob gently. "Now," mused the Doctor. "I wonder in which place and which time zone I've landed ?"

He was puzzled by the Tardis's curious motion and found it difficult to walk to the door in a straight line as the floor seemed to roll under his feet. As soon as the door opened he understood the reason, the Tardis was floating in the middle of a calm sea.

As the Doctor wrung out the ends of his scarf, which had trailed in the water, he tried to make a logical deduction of his position, both geographic and in time. "The sea is flat...The sun is high and warm...Well we're obviously on Earth - it being the obly planet I know that is two-thirds covered by sea. It's not hot enough for the Pacific, too calm for the Atlantic. So, at an educated guess I'd say we've vectored in on the Mediterranean."

He was pleased with his conclusions. Quite rightly as he was broadly correct. In fact, the Tardis had brought him down in the Aegean, the part of the Mediterranean that lies between Greece and Turkey. All he needed to know now was the historical period he had chanced upon.

The Doctor rummaged around in one of the Tardis's numerous and capacious lockers until he came upon a long, brass telescope. "Ah! Just the thing!" He returned to the door and, putting the instrument to his eye, scanned the horizon. The lens focused on two indistinct blurs. As he watched, they sailed closer and eventually he made out the shape of two ships. One was was long and sleek, with a large

A new episode of *Doctor Who* is always a cause for celebration, and the forthcoming Easter Special – *Legend of the Sea Devils* – looks like just the kind of escapism we all need in such troubling times. Hopefully our 15-page preview speaks for itself, so instead I'm going to talk about one of the 'exclusive bonus items' that we cryptically promised last time around.

The *Doctor Who Discovers* books were an unusual and relatively short-lived venture for the Target imprint in the 1970s. Prompted by the success of *The Doctor Who Dinosaur Book* in 1976, the series cast the Doctor as your guide to such disparate subjects as *Early Man* and *Space Travel*. It's safe to say that not all young *Doctor Who* fans responded well to being educated by stealth, but for many of us these large-format paperbacks remain a nostalgic treat.

The books were written by Fred Newman. Fred's widow Sylvia has been a good friend of **Doctor Who Magazine** ever since she shared his paperwork with us in 2019. In amongst Fred's files were three drafts of his typescript for *Dr. Who Meets the Pirates*. Fred wrote the book in 1977 and it was due to be published as part of the *Discovers* range the following year. When Target cancelled the series, shifting resources to their more successful novelisations, *Meets the Pirates* was tucked away in a folder and forgotten.

Fast forward some 45 years, and we were delighted to learn that the Thirteenth Doctor's next episode would be a swashbuckling rematch with the Sea Devils. Following a suggestion from *Doctor Who* author and collector David J Howe, we dusted off Fred's pirate-themed typescripts. David showed us Target's original paste-up layouts for what would have been Fred's book, and with Sylvia's encouragement we started thinking about how we could present Fred's ultimate draft as a new publication. When original *Discovers* artist Jeff Cummins agreed to create the cover illustration, the last piece of the jigsaw fell into place. The result of these efforts is *Doctor Who Discovers Pirates*, the belated sixth entry in a series that came to a premature end in 1978. We've even continued one of the great traditions of that series by including a poster of Jeff's artwork.

Even though I'd never read the entirety of Fred's typescripts until recently, *Doctor Who Discovers Pirates* takes me right back to rainy lunchtimes in the school library. As ever, I learned a lot from Fred's well-researched text. And this time I don't have to deal with the disappointment that someone's pinched the poster.

We're back on 28 April with what promises to be a very special interview with *Doctor Who*'s outgoing showrunner. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Barnaby Eaton-Jones

Barnaby took monastic orders to interview Graeme Garden, Rufus Hound and Gemma Whelan for a feature about the Meddling Monk on page 30. *The Time Meddler*, which introduced the original version of the character, is Barnaby's favourite First Doctor story, and he loves how Big Finish have revived the character.

Neil Cole

Neil is the creator and curator of the Museum of Classic Sci-Fi in Northumberland, which is dedicated to the history of science fiction and the original run of *Doctor Who*. On page 36 he talks to Neil Harlan, who shares his previously unpublished photos from the production of *The Keys of Marinus*.

Katy Manning

Katy starred as Jo Grant in *Doctor Who* from 1971-73. Having reprised the character for *The Sarah Jane Adventures* in 2010, she continues to play Jo on audio for Big Finish. On page 52, she pays tribute to her dear friend and *Green Death* co-star Stewart Bevan, who passed away in February.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Now on the Big Screen

In a Doctor Who Magazine exclusive, distributor Studiocanal has revealed its plans to issue new restorations of the 1960s Dalek movies.

Dr. Who and the Daleks (1965) and *Daleks' Invasion Earth 2150 A.D.* (1966) star Peter Cushing as the Doctor and were directed by Gordon Flemyng. Both films will be released as 4K ultra high definition discs this summer.

On Sunday 19 June the BFI Southbank in London will host a special preview event, including a double-bill screening of the new restorations. Both films will then be theatrically rereleased from Sunday 10 July. The films will be available as 4K UHD collectors' editions and steelbooks on 20 June and 18 July respectively, with streaming available on the same days.

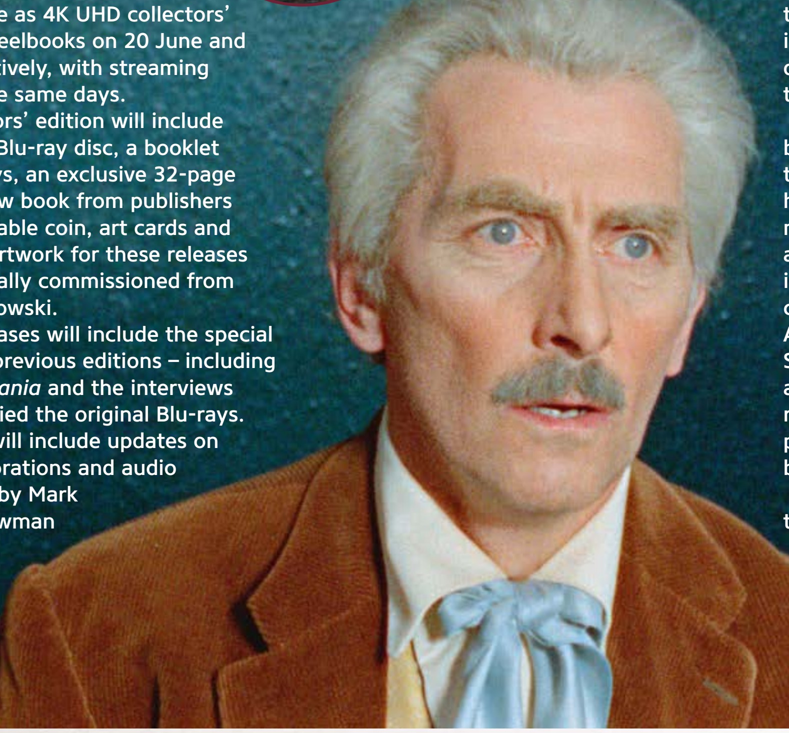
Each collectors' edition will include a 4K UHD and Blu-ray disc, a booklet with new essays, an exclusive 32-page version of a new book from publishers Titan, a collectable coin, art cards and posters. New artwork for these releases has been specially commissioned from Johnny Dombrowski.

The two releases will include the special features from previous editions – including 1995's *Dalekmania* and the interviews that accompanied the original Blu-rays. New material will include updates on the latest restorations and audio commentaries by Mark Gatiss, Kim Newman and Robert Shearman. These were previously only available on the US versions of the Blu-rays released in 2020. In addition, Marcus Hearn has directed new documentaries examining the legacy of each film.

The new restorations were prepared by Silver Salt, who completed work on the films in February. "These 4K remasters have utilised the original Techniscope negatives for the first time, so you're actually seeing the first-generation images that were physically in the cameras when the film was shot," says Anthony Badger, who's part of the Silver Salt team. "A tremendous amount of time and effort has gone into the scanning, restoration and HDR colour grading process and the results have definitely been worth it."

We'll include more details about the restorations in a future issue.

Scenes from *Daleks' Invasion Earth 2150 A.D.* (1966).



Peter Cushing as the Doctor in *Dr. Who and the Daleks* (1965).

Photos © Studiocanal.

Who's on Forces TV

Forces TV, a Freeview channel available in the UK, will be re-running its full catalogue of *Doctor Who* stories from mid-April.

The station's catalogue consists of 12 adventures, first broadcast by the channel in February. These are:

- *Spearhead from Space* (1970)
- *The Dæmons* (1971)
- *Genesis of the Daleks* (1975)
- *Terror of the Zygons* (1975)
- *The Robots of Death* (1977)
- *City of Death* (1979)
- *Logopolis* (1981)
- *Kinda* (1982)
- *Earthshock* (1982)
- *Vengeance on Varos* (1985)
- *Remembrance of the Daleks* (1988)

Forces TV is available on Sky 181 | Virgin 274 | Freesat 165 | Freeview/YouView 96.

For more details visit *forces.net/forcestv*

Remembrance of the Daleks (1988).

Jon Pertwee as the Doctor in *Spearhead from Space* (1970).

Museum Mummy

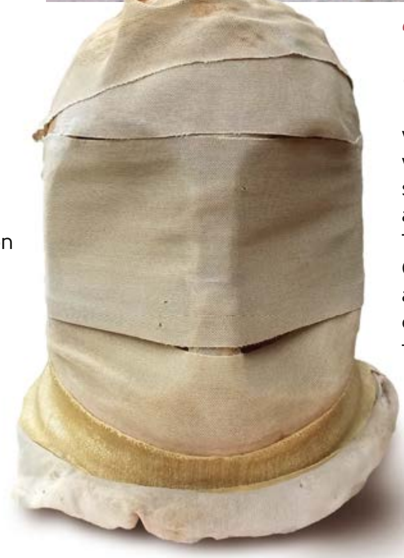
The Museum of Classic Sci-Fi
ARCHIVE FILES
Osiran Servitor
'Doctor Who'
Story: 'Pyramids of Mars'
- Season 13 (1975) -

An original 'mummy' head of an Osirian servitor robot from the 1975 story *Pyramids of Mars* is now on display at the Museum of Classic Sci-Fi.

Neil Cole, the museum's curator, tells **DWM**: "The donor's father was a milkman and regularly delivered milk to BBC Television Centre during the 1970s. One morning on his round, he passed some BBC Visual Effects staff throwing objects into a skip. One of them asked if his son liked *Doctor Who*. He replied that he did indeed, at which point the effects man lifted the mummy head from the skip, dusted it off and asked, 'Would he like this?' The head was kept by the milkman's son for over 40 years until he decided that it should be on public display for fans to appreciate.

"There are very few original screen-used creatures of such vintage that still survive," adds Neil. "Furthermore, some of the pieces that do are locked away in private collections. The Osirian head was donated to the museum with the express wish that such an iconic piece should be available to be seen by everyone. There are no other surviving Osirian mummy costumes that are known of, so to suddenly come face-to-face with a relic from such an important story is tremendously exciting."

The Museum of Classic Sci-Fi is situated at Osborne House in Allendale, Northumberland. For more information visit: *museumofclassicsci-fi.com*

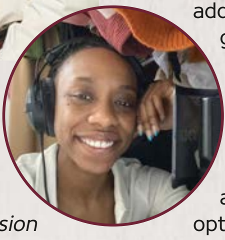


The mummies as seen in *Pyramids of Mars* (1975).

The surviving mummy head.

Cruise Control

Jason Haigh-Ellery, Chase Masterson and Eric Roberts.



Teri Ann Bobb-Baxter.

The 1996 TV movie Master is returning for more carnage... and this time he's headed towards a showdown with his old nemeses, the Chronovores.

The story unfolds in *Master! Nemesis Express*, a new box set of full-cast audio adventures starring Eric Roberts as the Master, Chase Masterson as Vienna Salvatori and Teri Ann Bobb-Baxter as Passion.

The set includes *Nemesis Express* by Robert Whitelock, *Capture the Chronovore!* by Lizbeth Myles and *Passion* by Robert Valentine.

Step aboard the *Kairos*, a recreational cruiser that traverses the Time Vortex itself. Vienna Salvatori is on a mission. She must make her way up the serpentine vehicle, from the crime-ridden rear segments, through the enclosed compartments of the mega-rich, all the way to front of the ship to face the man who controls it all...

Producer David Richardson says: "I think, from the very first box set, we understood what this series should be about. At its core, this is the story of the Eric Roberts Master clawing his way back into our universe, with each box set taking place in clearly defined story worlds with a supporting ensemble of well-realised characters. It gives us a sense of being on a journey with this Master – and it's a journey that Vienna Salvatori is keen to end..."

Director and executive producer Jason Haigh-Ellery adds: "I always have a great time working with Eric. He's such a lovely bloke, but he's also the consummate professional and always brings another option to a scene. Often, he's seen something on the page which others haven't, and this leads to a unique interpretation of the Master."

Master! Nemesis Express is available to pre-order from *bigfinish.com* priced £19.99 (CD with digital) and £16.99 (digital only). It will be released in October 2022.

The Third Way

Stand-up poet Kate Fox explores her fascination with *Doctor Who*, and how it's influenced her as a neurodiverse artist, in the third episode of the BBC Radio 3 series *Ways of Being*.

Kate is a stand-up poet and broadcaster, and a regular on Radio 3's *The Verb*. She's also a "gentle activist and campaigner for the voices of northerners, the working class, women and the neurodivergent."

In this series, according to the show's website, "artists, writers and thinkers tell listeners about the ways they have been shaped by their 'ways of being', their individual bodies – what freedoms they allow, and their sensitivities or limits. They also explore how their work has been shaped and informed by the body, its freedoms and limits. And as many creative people have discovered – limits can lead to originality, and freedoms can offer 'more of the same'."

Kate's episode was first broadcast on 30 March 2022 and is available via BBC Sounds at: *bbc.co.uk/programmes/m0015m5t*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

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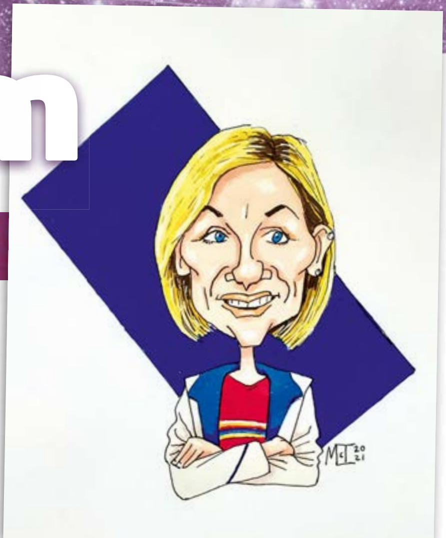
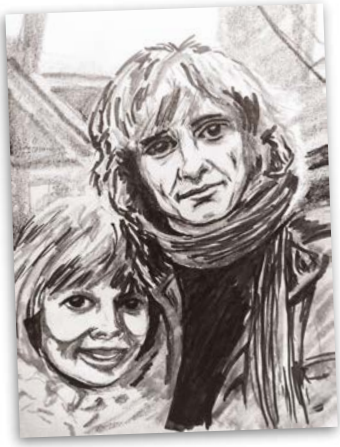


An ink drawing of the Thirteenth Doctor by Mark Inman.



John Porter's picture of Jo Grant and Professor Cliff Jones – a tribute to Stewart Bevan.

Ahead of the next Doctor Who *Special,* Legend of the Sea Devils*, you've been writing in to share your earliest memories of that aquatic race...*

WHAT THE DEVIL

RICHARD THOMAS EMAIL

I was eight years old when *The Sea Devils* was transmitted in 1972. I couldn't bear to miss it but I'm pretty sure its transmission coincided with my mother's umpteenth attempt to pass her driving test. (I was often trapped in the rear seat of my mum's car, usually hearing and seeing all hell break loose up front as the lessons went downhill as fast as my parents' tempers!) Imagine my surprise, then, when months later an omnibus edition was unexpectedly broadcast and I got to see almost the whole story. That was a glorious day!

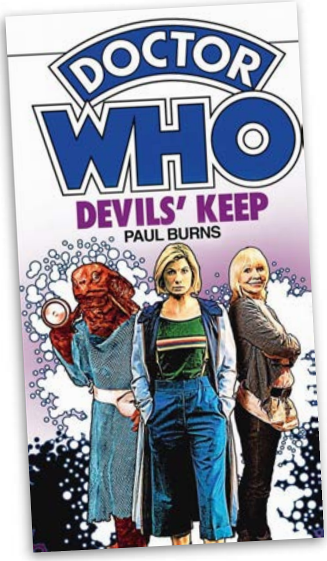
The Sea Devils has since become my go-to 'comfort *Who*' and I enjoy it more and more each time I watch it. The story is superb. Jon Pertwee, Katy Manning and Roger Delgado firing on all cylinders. The Sea Devils' design is iconic and super creepy. And I love the music – so odd and chilling to the bone. The perfect Third Doctor story. I love everything about *The Sea Devils*.

ANDY PARKINSON MERSEYSIDE

My first memories of seeing *The Sea Devils* are from when it was repeated in 1992. I'm pretty sure it was the first Pertwee serial I saw. I instantly loved it. The Sea Devils looked scary, the Master, played by Roger Delgado, was quite simply magnificent, and the Doctor was his effortless self. I especially loved the score – it was so alien and disconcerting, I had never heard anything like it before. This story also contains one of my favourite scenes in all of *Doctor Who*, where the Master is watching the *Clangers*, thinking they're real – which of course they are! It never fails to make me smile. Still one of my top Pertwee stories.

PAUL BURNS CROYDON

My earliest childhood memory is of the Sea Devils emerging from the sea. They scared me a lot more than the Daleks. I recently wrote an original story called *Devils' Keep*, which had the Thirteenth Doctor meeting Jo Jones to investigate the monsters' interest in a mental health sanctuary. Andrew-Mark Thompson supplied the art for it and Jodie Whittaker signed my copy at the London Film and Comic Con.



Fan fiction by Paul Burns, with art by Andrew-Mark Thompson.

Our preview of Legend of the Sea Devils *begins on page 14. But first, here are some of your thoughts on the last issue of* **DWM**...

FIFTH FAVOURITES

MARK HOLDING EMAIL

I stand with Mark Wright and his nominated favourite monsters of the Davison era in **DWM** issue 575. The monsters of *Doctor Who* were an integral part of the programme for me as a child – who am I kidding, as an adult too! Don't we all still love adding a new monster to the list?

I remember being thrilled by the Terileptils, who seemed to

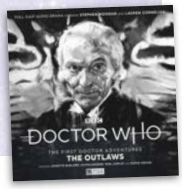
STAR LETTER

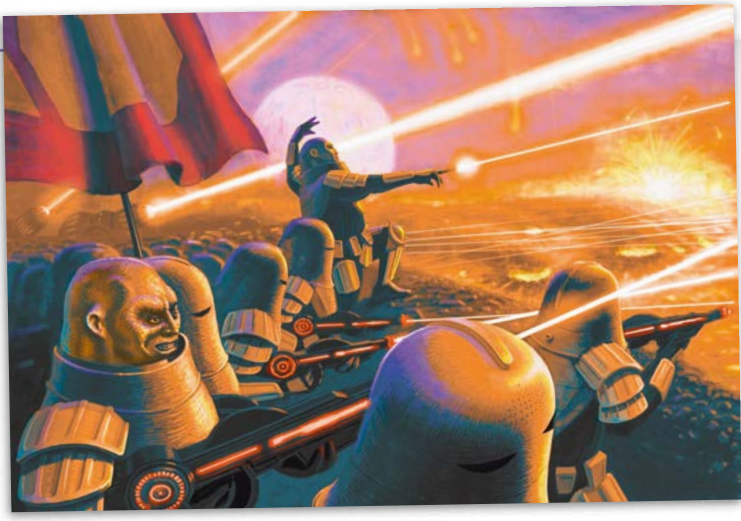
LIZ NICHOLAS EMAIL

It was with great sadness that we learned of the death of the wonderful, talented Lynda Baron. In the 1980s my brother wrote a *Doctor Who* fanzine called *Mondas*. He contacted Lynda to ask for an interview when she was appearing in a show [*Key for Two*] in Cardiff. To his great delight he received a call from *Enlightenment*'s Captain Wrack herself and the interview was arranged. He got two for the price of one when he was introduced to Michael Robbins [a guest star in *The Visitation*, 1982], who was appearing in the same play. Lynda was kind and generous with her time and comments about her *Doctor Who* experience and the interview did appear in his fanzine. But to my brother's shame, he was unaware at the time that Lynda had also lent her vocal talents to *The Gunfighters* [1966] with William Hartnell – one of my all-time favourites. She would also later appear in the Matt Smith story *Closing Time* [2011]. She was a class act who will be very much missed – thanks for the memories and the phone call, Captain Wrack.

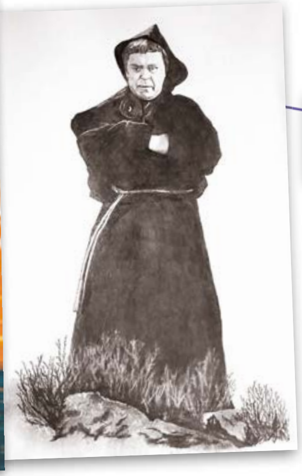
Lynda Baron as Captain Wrack, Leee John as Mansell and Peter Davison as the Doctor in a publicity image for *Enlightenment* (1983).

Liz's letter wins her a CD copy of the new audio drama box set The First Doctor Adventures: The Outlaws*. It's available from* bigfinish.com *priced £19.99 (CD plus digital) and £16.99 (digital only).*





For the Glory of Sontar by Owen Claxton.



The Time Meddler by Blaine Coughlan.

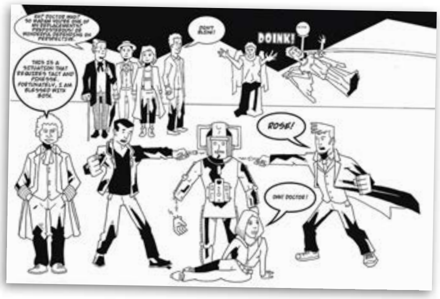
be the first ‘proper’ monsters in ages. I remember how frustrated I was when Season 19 made me wait until *The Five Doctors* before giving me my monster fix (and no, the Ergon didn’t take the edge off!). And then came a run of Sea Devils, Silurians, Malus, Tractators, Daleks and Davros! Yes, the Tractators get a lot of flak and are by no means perfect (they remind me of a stooped-over great aunt I used to know), but watching them as a kid, my imagination saw them as they were intended and, like the Terileptils, I still love their design to this day.

Where other higher-budgeted sci-fi shows have gone down the less imaginative route of near-humanoid looking aliens, *Doctor Who* has always been at the forefront of more ambitious and inspired creations, which, despite the budgetary constraints, do much more to fire the imagination.

JUSTIN BARKER MANSFIELD
I enjoyed **DWM** 575. The Fifth Doctor is a favourite of mine. Having decided to watch episodes of ‘classic’ and ‘new’ *Who* throughout March and April, I decided to do a drawing to celebrate. *Doctor Who* is my happy thing and we could all do with something happy in these troubled times.

EXTERMINATED

TREVOR LAMBERT EMAIL
I found the extracts from Eric Saward’s rejection letters in **DWM** 575 very amusing. Who among us doesn’t enjoy the gift of honest feedback? However, lest those authors still feel wounded by his caustic comments, I can assure them that Eric was even less kind about his own efforts. I had a brief exchange of letters with him back in the 1980s, in which he cheerfully labelled his script for *Resurrection of the Daleks* “the worst *Doctor Who* ever”!

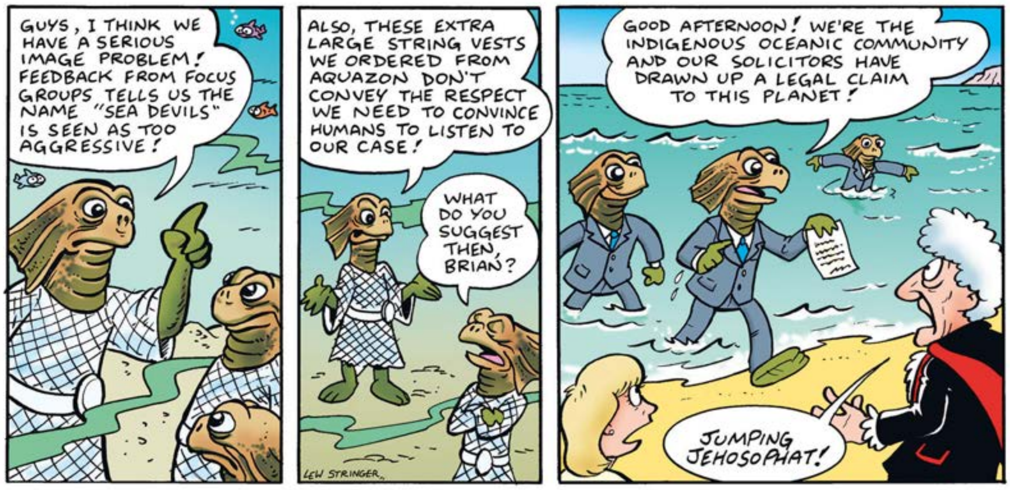


Justin Barker’s *Doctor Who* comic panel.

SCRATCH ’N’ SNIFF

PAUL BICKERTON CHESHIRE
I thought **DWM** 574’s article on the *Doctor Who* trading cards was fantastic. It was very interesting to read about all the variants of *Doctor Who* cards – I never knew they were that extensive. I admit that I was never the most avid of trading card collectors, but I do remember collecting a couple of packs of *Monster Invasion* in 2011. I still have them and I even remember having the TARDIS collector case, but sadly that was badly damaged by my careless younger self. While I didn’t get a complete collection, I’m very proud of the fact that I got the ‘Super Rare 3.0’ (as the card put it) TARDIS, the ‘Ultra Rare’ Astronaut and a very odd ‘Scratch ’n’ Sniff’ Fish Fingers and Custard card. Part of the card has worn away from my constant scratching and sniffing. →

The Daft Dimension BY LEW STRINGER


GUYS, I THINK WE HAVE A SERIOUS IMAGE PROBLEM! FEEDBACK FROM FOCUS GROUPS TELLS US THE NAME "SEA DEVILS" IS SEEN AS TOO AGGRESSIVE!
ALSO, THESE EXTRA LARGE STRING VESTS WE ORDERED FROM AQUAZON DON'T CONVEY THE RESPECT WE NEED TO CONVINCE HUMANS TO LISTEN TO OUR CASE!
WHAT DO YOU SUGGEST THEN, BRIAN?
LEW STRINGER
GOOD AFTERNOON! WE'RE THE INDIGENOUS OCEANIC COMMUNITY AND OUR SOLICITORS HAVE DRAWN UP A LEGAL CLAIM TO THIS PLANET!
JUMPING JEHOSOPHAT!

WHO TUBE

This issue’s selection of *Who*-related videos...

Tomorrow’s World visits the BBC Radiophonic Workshop, where Delia Derbyshire shows how electronic sounds are produced. Originally broadcast on 9 December 1965.
Go to: *tinyurl.com/DeliaWorkshop*

Peter Howell of the BBC Radiophonic Workshop demonstrates how he reimagined Ron Grainer’s classic *Doctor Who* theme for the 1980s.
Go to: *tinyurl.com/80sWhoRemix*

Jess Jurkovic, creator of the ‘Dudley Simpson IS Doctor Who’ project, devised this Radiophonic round for the Quiz of Rassilon, held at the BFI’s screening of *Revelation of the Daleks*.
Go to: *tinyurl.com/BFIquiz*

Doctor Who fans P-Bal, James and Jason get together to discuss Season 2, featuring the Doctor, Ian, Barbara and Vicki. What will they make of it?
Go to: *tinyurl.com/WhoSeason2*

Watch the trailer for *Old Friends*, the latest release from Big Finish’s *Ninth Doctor Adventures* series of audio dramas starring Christopher Eccleston.
Go to: *tinyurl.com/OldFriendsBF*

ON TWITTER...

@shaunclay45 I first saw the Sea Devils on TV in *Warriors of the Deep* in 1984, although I had seen them in the *Monster Book* in the mid-70s where they seemed scarier. It wouldn't be until the 90s repeat when I saw how good they really were in *The Sea Devils*, especially when they were rising out of the sea.

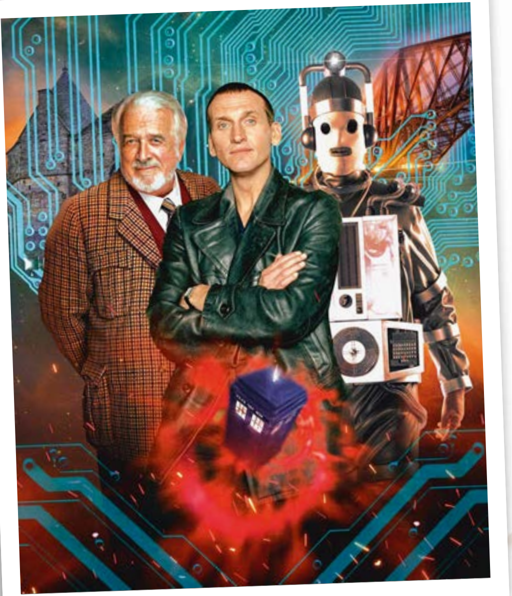
@spookystuie I first saw the Sea Devils on *The Sea Devils* DVD and I thought they were so interesting looking! I'd been hoping for them to make a return and I definitely remember squeeing when I saw them in the trailer for the new episode.

@David14011970 I first saw a Sea Devil on a 1975 Weetabix card. I wouldn't see them in *Doctor Who* until 1984's *Warriors of the Deep*. Before that I had to order the book from a library.

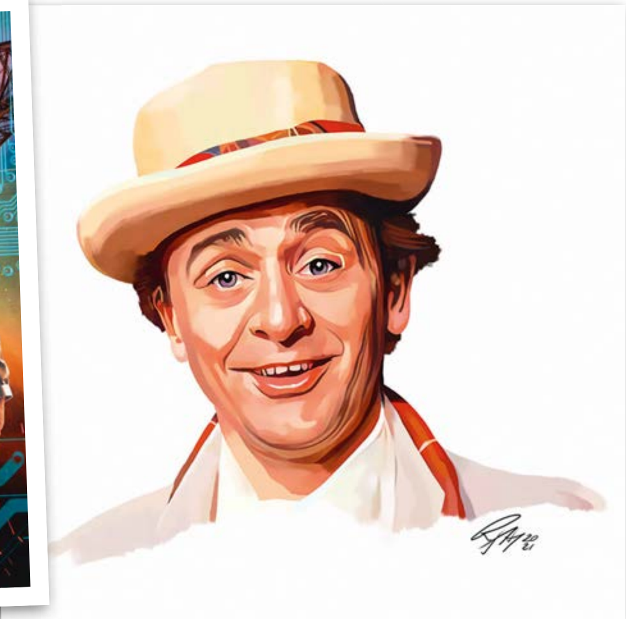
@who_ray I was mostly terrified by each episode of *Doctor Who* anyway... add the Radiophonic music and Sea Devils coming out of the sea! They are so convincing in design and their staggering hissy voice. I ran out of the room and watched through the crack in the doorway!

@JohnCurley4 I saw *The Sea Devils* the first time round in 1972 when I was nine. I loved it, and that the Master was in league with them. It was my favourite story that season and it was chosen as the special Christmas repeat – bloomin' marvellous!

@dchan52169 The 1974 omnibus repeat made me a fan and inspired me, on our family holiday that summer, to drape myself in seaweed and emerge from the waters of the Isle of Wight to menace my siblings. I didn't realise at the time that we were so close to the actual location!



The Fourth Generation by Ross Muscroft.



Robert Hammond's portrait of the Seventh Doctor.

→ The latest box set of audio adventures for the Ninth Doctor has just been released...

OLD FRIENDS

ROSS MUSCROFT EMAIL

Old Friends was such a thrilling conclusion to the Ninth Doctor's current run of Big Finish adventures. I have to applaud the entire cast and crew for these stories. Christopher Eccleston has remained a superior Doctor throughout. Teaming him up with Jon Culshaw's Brigadier was a brilliant choice.

Keeping the Cybermen a surprise until the day of release was also a fantastic and unexpected touch. Having them appear for one story in the previous box set and then again for a two-part finale was very reminiscent of how the Daleks returned on TV in 2005, and it was just as phenomenally well executed.

I look forward to seeing where Big Finish take this incarnation next – and with the recent news of Billie Piper returning for more audios as Rose, one can only hope to see my first Doctor and favourite companion reunite. Thank you so much Big Finish, and everyone involved, for giving us this amazing series!

Old Friends is available now from *bigfinish.com*

HISTORY REPEATING

GARETH LOGUE BLACKPOOL

I wonder how many other readers are trying to watch every episode of our favourite show from the beginning. I'm a child of the Seventh Doctor era (1987-89), and although I have fond memories of all of his stories, it's a struggle to remember anything prior to 1987 with any clarity. Having rediscovered my love of the show, it's taken me two years to get to *The Hand of Fear* from 1976. I wonder how much longer it'll take to get to 1989, whose episodes I originally watched when I was ten...

MAX STENNER EMAIL

I have really enjoyed the 'classic' *Who* repeats on Forces TV, which is based in Blandford, the town in which I live. It brings a magical feeling to see old *Who* repeated on television once again.

And finally...

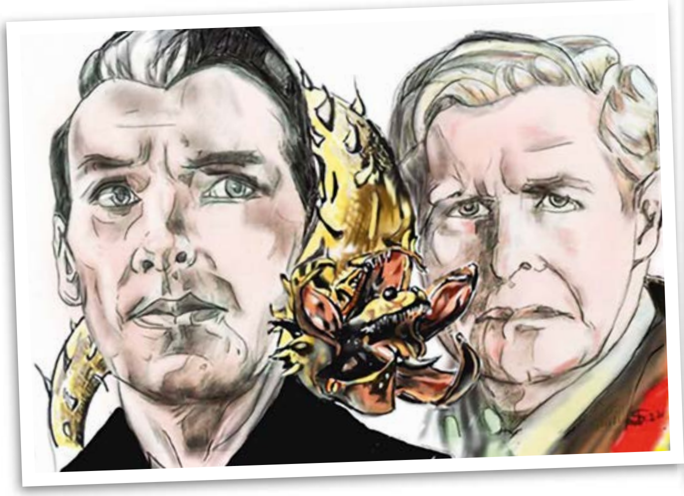
GET CRACKING

ISOBEL ROCKHOLD EMAIL

I am writing to say how good I think *Time Fracture* was. I have been to this immersive theatrical adventure twice now. We met Davros in a little room, hidden behind the Elizabethan walls. We also had to choose a suitor for Queen Elizabeth, and I was on her panel of advisers! During the interval, the singer asked me to request a song, then sang it after her short break. I had to hold Rassilon's headdress. I enjoyed *Time Fracture* a lot, and recommend it to all *Doctor Who* fans.

Glad to hear you had such a good time at *Time Fracture*, Isobel! Please keep sending your photos, letters and artwork to the usual address – *dwm@panini.co.uk*

DWM



The Grand Serpent drawn by Luanne Sharman.

OPERATION
TIM

Isobel Rockhold enjoying her visit to *Time Fracture*.

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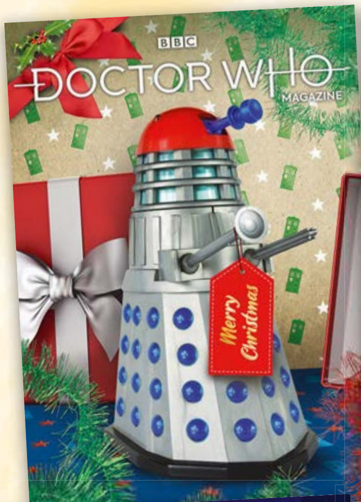

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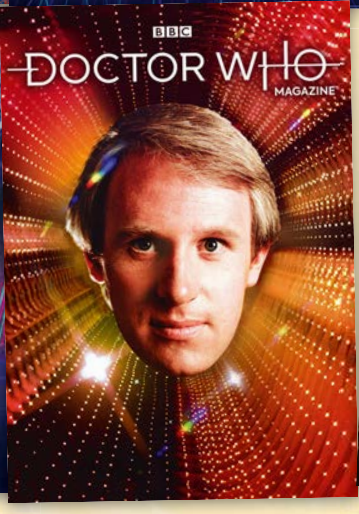

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

Keeley Hawes as Valerie Tozer in Russell T Davies' *It's a Sin*.

AWARDS

Nominated in this year's Royal Television Society Awards, presented on 29 March, were **Russell T Davies** (Best Writer, *It's a Sin*), **Keeley Hawes** (Best Actress, *It's a Sin*) and *It's a Sin* itself for Best Limited Series. In February, Russell collected *It's a Sin*'s trophy for Best TV Show at the Visionary Awards.

OBITUARIES

Lynda Baron

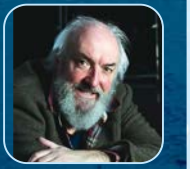
Lynda Baron, who sang *The Ballad of the Last Chance Saloon* in *The Gunfighters*, then played Captain Wrack in *Enlightenment* and Val in *Closing Time*, died on 5 March, aged 82.

Henry Lincoln

Henry Lincoln, who with Melvyn Haisman wrote *The Abominable Snowmen*, *The Web of Fear* and *The Dominators* (under the pseudonym Norman Ashby) died on 24 February, aged 92. **DWM**'s tribute appears on page 42.

Stewart Bevan

Stewart Bevan, who played Professor Cliff Jones in *The Green Death* and was also cast in Big Finish's *Midwinter Murders* and *The Green Life*, died at 73 on 21 February. His daughter Wendy has set up a fundraising page at *tinyurl.com/StuartBevan* in his memory. **Katy Manning** pays tribute to her close friend on page 52.


John Stahl

John Stahl, the admired *Game of Thrones* actor who worked for Big Finish on *Red*, *The Temple of Questions* and *I, Davros*, died on 2 March, aged 68.

Matt Smith as Loxias Crown in *Morbius*.

FILM

Matt Smith returns to the big screen as Loxias Crown in *Morbius*, a Sony movie that also features **Corey Johnson**. The film is released in cinemas nationwide on 1 April.

Karen Gillan as Carol Cobb in *The Bubble*.

TELEVISION

David Tennant and **Georgia Tennant** are to lead the cast of *Hide*, a modern-day retelling of *Strange Case of Dr Jekyll and Mr Hyde*. The series is being produced by NBC Universal and is expected to air later this year.

Karen Gillan leads the cast of Netflix's *The Bubble*, which follows a group of actors stuck in a pandemic lockdown at a hotel while attempting to complete a film. It's available on Netflix from 1 April. *Slow Horses*, a six-part series about a team of British Intelligence agents starring **Jonathan Pryce** and directed and produced by **James Hawes**, is released on Apple TV on 1 April.

Jonathan Pryce as David Cartwright in *Slow Horses*.

STAGE

Amanda Abbington, Reece Shearsmith and Frances Barber in Steven Moffat's *Unfriend*.

Tickets are back on sale for **Steven Moffat**'s stage play *Unfriend*, now due to run at the Chichester Festival Theatre from 21 May to 9 July. The cast includes **Reece Shearsmith** and **Frances Barber**.

Bonnie Langford and **Simon Callow** star in *Anything Goes*, which will open at the Bristol Hippodrome on 11 April before touring to Liverpool, Edinburgh, Canterbury and Manchester. The production will then take up residency at the Barbican in London from 15 July to 3 September.

Nicola Walker and **Gareth David-Lloyd** star in *The Corn is Green* at the National Theatre, which opens on 7 April.

Bonnie Langford, **Imelda Staunton**, **Julia McKenzie** and **Clive Rowe** are amongst those involved with *Stephen Sondheim's Old Friends*, a celebration of the composer, on 3 May at the Stephen Sondheim Theatre in London. Tickets are available from *sondheimoldfriends.com*

Gareth David-Lloyd as Ianto Jones in *Torchwood*.

MISCELLANEOUS

The previously announced Talking Pictures Festival of Film at the Albans Arena, St Albans, will now take place on 8 May, with **Frazer Hines** acting as co-host.

TOBY HADOKE

Stephen Sondheim's
OLD FRIENDS
A CELEBRATION
TUESDAY 3 MAY 2022 AT 8PM

THIS MONTH IN... 1922

◀ The bodies of the Martians in *Quatermass and the Pit* (BBC, 1958-59).

▶ An alien astronaut attacks in *The Ambassadors of Death* (1970).

▼ Writer Nigel Kneale.

▼ Richard Wordsworth as Victor Carroon in *The Quatermass Xperiment* (Hammer Films, 1955).

FRIDAY 28 APRIL

Born a hundred years ago this month, the TV playwright Nigel Kneale tended to flinch at the merest mention of *Doctor Who*.

By 1963, he'd already written three six-part serials featuring his heroic rocket scientist Professor Bernard Quatermass, so it was natural that he should be approached about writing for the BBC's latest science-fiction series. "It sounded a terrible idea and I still think it was," he told Andrew Pixley in a 1986 interview for *Time Screen* magazine. "It was to go out at five or six o'clock and the tinies could watch – and I felt I'd find that very inhibiting because I didn't want to bomb tinies with insinuations of doom and terror." He was therefore dismayed to see many of his doomy, terrifying ideas re-presented for those 'tinies' anyway. "I think a number of things turned up in *Doctor Who* that have been pinched out of my stories..."

A number – but how many?

When *The Quatermass Experiment* was made in 1953, Kneale had to conjure the effect of a monstrous alien resident in the rafters of Westminster Abbey himself, decorating leather gloves with greenery and waggling the fingers on screen. That ending was reprised with the Krynoid dominating an English country mansion in *The Seeds of Doom* (1976) **[1]** and the Lazarus monster in the rafters of Southwark Cathedral in *The Lazarus Experiment* (2007) **[2]**.

Kneale's story also had a bogus BBC broadcast incorporated into the fiction, like the barrow-opening scenes in *The Dæmons* (1971) **[3]**. But the Quatermass alien was originally one of three Earthly astronauts apparently physically changed following an extraterrestrial encounter – like the Mars Probe crew in *The Ambassadors of Death* (1970) **[4-6]**, Noah in *The Ark in Space* (1975) **[7]**, the Titan shuttle spacers in *The Invisible Enemy* (1977) **[8-10]** and arguably the crew of the Hydrax in *State of Decay* (1980) **[11-13]** and Adam Lang in *Praxeus* (2020) **[14]**.

The Third Doctor's first adventure, *Spearhead from Space* (1970), was a virtual remake of *Quatermass II* (1955), with the military tracking mystery meteorites that contain portions of an alien entity growing in a tank in a nearby factory – an entity that's possessing important people as part of its plan to take over the world. So that's the Nestene spheres, the Nestenes themselves and their Auton duplicates. **[15-17]** Similar set-ups featured in *The Macra Terror* (1967), *Fury from the Deep*, *The Invasion* (both 1968), *Terror of the Autons* (1971) and *The Invisible Enemy* again **[18-22]**.

The whole of the so-called 'UNIT era', including 14 more major adventures **[23-36]**, owed its existence to the Quatermass serials, as Kneale's neighbour, writer-producer Derrick Sherwin, later attested. Brigadier Lethbridge-Stewart **[37]** was a direct descendant of the military martinet Colonel Breen, as seen in *Quatermass and the Pit* (1958-59), and the many female scientists of the era followed Barbara Judd from the same serial – most obviously Anne Travers in *The Web of Fear* (1968) and UNIT brainbox Liz Shaw **[38-39]**.

Pit proposed that an alien devil might be conjured up from inside a long-buried spacecraft, as in *The Dæmons* (again) – with the 'seemingly dead aliens in long-buried spacecraft' motif having also featured in, among others, *The Power of the Daleks* (1966) **[40]**. It also introduced the 'race memory' concept elaborated on in *Doctor Who and the Silurians* (1970) **[41]**, incorporated the 'dead alien's mind's eye' sequence swiped for *The Ark in Space* **[42]**, and established how place names can hint at ancient supernatural connections, as in *Image of the Fendahl* (1977) – another story that claims that primitive man was shaped by alien influence **[43]**.

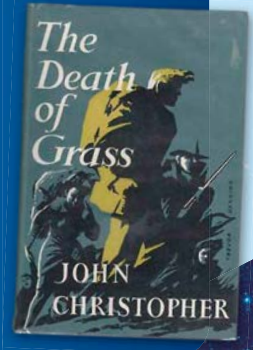
With a young woman being used by science to forge a dangerous link to another plane of reality, *Fendahl* was also influenced by Kneale's TV play *The Stone Tape* (1972) – as were *Hide* (2012) and *Village of the Angels* (2021) **[44-47]**. There are similarities, too, between Kneale's Himalayan-set *The Creature* (1955) and *The Abominable Snowmen* (1967), and his 'violent TV' polemic *The Year of the Sex Olympics* (1968) and *Vengeance on Varos* (1985) **[48-49]**.

And countless others. Because the debts will doubtless continue to mount up, as future generations discover Kneale's works **[50+]**. In *Remembrance of the Daleks* (1988), Miss Judd-alike junior scientist Allison tells her superior: "I wish Bernard was here." A blatant allusion, but the truth is – Quatermass and his creator have always been with us, all along. **ALAN BARNES**

ALSO THIS MONTH

Sunday the 16th

Extraordinarily, Nigel Kneale wasn't the only British sci-fi legend born in April 1922. Under the pen-name 'John Christopher', Lancashire native Sam Youd wrote the post-apocalyptic *The Death of Grass* (1956) and several novels for younger readers, including a 1960s trilogy that was part-adapted by the BBC for *Doctor Who*'s Saturday evening slot, as *The Tripods* (1984-85).



LEGEND IN THE MAKING

Landlubbers **MARCUS HEARN** and **EMILY COOK** set sail with Chris Chibnall and the guest cast of *Doctor Who*'s new swashbuckling adventure.

Pre-production on *Legend of the Sea Devils* began when the *Doctor Who* production team was looking forward to life beyond the threat of COVID. No one could have predicted that it would be screened at a time when Europe was preoccupied by a very different menace. "We knew we'd need escapism more than ever," says showrunner and co-writer Chris Chibnall. "But I don't think we realised we'd need it *this* much..."

The script didn't actually begin with the ambition to resurrect the amphibious monsters themselves. "We wanted to do a story about a pirate queen and we had a script in development for *Flux*," explains Chris. "We couldn't make that work in time for all sorts of reasons, but it still seemed like a great idea. When we started thinking about the Thirteenth Doctor's final three Specials, we thought a pirate story would be a great Easter Bank Holiday episode. We dropped the original story when we started thinking about Madam Ching."

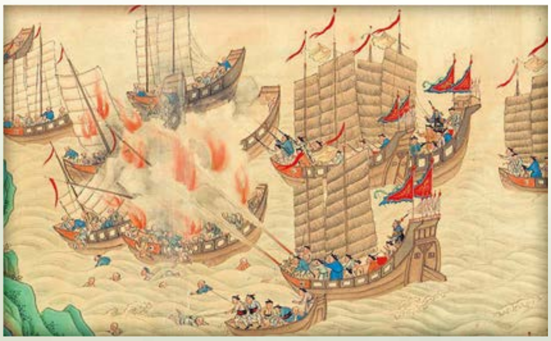
Former *Casualty* star Crystal Yu knew all about Madam Ching before she was cast in the role. "We all think of Blackbeard as the most ferocious pirate of all time," she says. "At the peak of his career he commanded something like 20 ships and 500 men. Madam Ching, however, commanded roughly 1,500 ships and 18,000 men, although some historical sources say it could have been as many as 20,000 men. She was the brains of a big organisation, helping to unify all the pirate clans from Vietnam to Taiwan, bringing peace to the South China Sea for the first time."

Crystal's research into the character was serendipitous. "I started reading about Madam Ching towards the end of 2019, just before the pandemic," she says. "I knew about Zhang Bao, who was initially her adopted son and later her husband, because I grew up in Hong Kong. There's a cave dedicated to him there. In 2021 I read *The Flower Boat Girl*, a novel by Larry Feign. He spent ten years researching Madam Ching for the book, which taught me a lot about her. So when the audition for Madam Ching came up, I already felt like I knew her. I knew exactly where to place her."

Crystal also brought some of her own experiences to the role. "I left home at such a young age [she moved to the UK when she was 11] and had to fend for myself. Obviously, the life I lived when I was a child was so much more privileged than Madam Ching's, but at the time I felt like it was me against the world. So that part of Madam Ching's personality was something that resonated with me."

> "WHEN THE AUDITION FOR MADAM CHING CAME UP I ALREADY FELT LIKE I KNEW HER." CRYSTAL YU

Appearing in *Doctor Who* meant returning to Roath Lock Studios in Cardiff, where Crystal had spent four-and-a-half years, from 2013 to 2017. "I played a doctor in *Casualty*, and when you had a break you'd go to the canteen. You'd see all the other actors playing doctors, nurses and patients, but you'd also see actors dressed as aliens. Everything was always so secretive on *Doctor Who*, and we never knew exactly what was going on. They had a big sign saying 'No Entry'. I just wanted to glimpse behind those doors, to see where these alien squid people were coming from!"



Chris worked with Ella Road on the script, which is another episode that depicts a notable female figure from history. "We approached Ella to help us write this one," he says. "She's really talented and we really like her voice.

"In our story, Madam Ching is on a mission to track down the lost treasure of the *Flor de la Mar*, a ship that may have been washed up in the waters around the area where we start the story. She unleashes a terrifying evil that the Doctor has to help everyone deal with."

That terrifying evil will be familiar to any *Doctor Who* fan with a long memory. "You could spend a lot of time trying to invent a nemesis for a story set on the seas of historical China," says Chris. "But then you realise that it would be amazing to put a different tribe, or sect, of Sea Devils to what we've seen before into *this* setting. The idea of Jodie's Doctor facing Sea Devil pirates was irresistible." →

Opposite page: Ji-Hun (Arthur Lee) and the pirate queen Madam Ching (Crystal Yu) in *Legend of the Sea Devils* (2022).

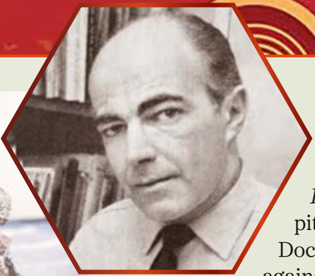
Above from top: Crystal Yu as Lily Chao in *Casualty*; a 19th-century illustration of Chinese pirate ships; showrunner Chris Chibnall.

Left: The Doctor (Jodie Whittaker) wears period clothing during the adventure.

LEGEND IN THE MAKING

Right: *Doctor Who and the Silurians* (1970); *The Sea Devils* (1972); writer Malcolm Hulke.

Below: Dan (John Bishop) and Ying Kei (Marlowe Chan-Reeves).



→ Back in 2010, Chris' two-part story *The Hungry Earth*/*Cold Blood* pitted the Eleventh Doctor (Matt Smith) against the Sea Devils' cousins, the Silurians. Chris is quick to acknowledge the debt he owes to the writer who came up with these green-skinned threats – and their grudge against mankind.

"Everybody's contribution to *Doctor Who* echoes down the years and reflects back, but of all those writers, Malcolm Hulke is clearly one of the greats," he says. "He feels like a really important part of the *Doctor Who* firmament. As well as creating the Sea Devils and the Silurians, his ideas were so rich, and get richer over time. There are incredible layers to his scripts. The simple idea that the Silurians and Sea Devils were here before us is very compelling. That's great in itself. But I think Hulke was also very connected to the world around him. He was writing stories that had resonance and metaphorical meaning. A lot of the stuff that we get accused of being 'woke' about, Malcom Hulke was doing over 50 years ago. You've got to say he was a pretty visionary writer – just look at *The Green Death* [1973]."

Chris acknowledges that depicting the Sea Devils in the setting of 19th-century Asia was ambitious. "A bit like recreating the Crimean War in the Sontarans episode [*War of the Sontarans*, 2021], it was really important that we didn't let the level of ambition go down for our last couple of episodes. For all sorts of reasons, we had to make the New Year's Day Special [*Eve of the Daleks*] really self-contained. The time-loop story helped us to make that an essentially one-set production, and if we hadn't done that it might not have existed – it was really touch and go. But this meant we could then consider doing a big number at Easter and a big finale in the autumn."

Like *Eve of the Daleks* and the six episodes of *Flux*, *Legend of the Sea Devils* was shot under COVID restrictions. "We couldn't go abroad," says Chris, "and that made us even more dependent on design, costume and CG. We had a lot of conversations about how we were going to recreate this historical setting. Daf Shurmer has done the most incredible job with the sets, Ray Holman has stepped up to the plate once again with the costumes, and DNEG have really pulled it out of the bag with the effects. I know I say this all the time, but it's been a monumental team effort."

As we've already seen in the teaser trailer, and the last issue of **Doctor**

DOWN TO THE WIRE

One of Crystal Yu's highlights from the *Legend of the Sea Devils* shoot is a scene where Madam Ching has Dan (John Bishop) and Ying Kei (Marlowe Chan-Reeves) at her mercy.

"Madam Ching catches them on her ship and she interrogates them while they're dangling upside down," explains Crystal. "It was really fun to do, but at one point I got really nervous because I could see Marlowe's face getting redder and redder. All the blood was rushing to his head and I thought he was going to pass out. I was so busy thinking about this I forgot my lines!"

"I felt like I was in an action movie," says Marlowe. "That day was so much fun, but being hung upside down with all the harnesses and wires did turn my face a bit red. I turned to one side and could see John turning a bit red and veiny, but he looked super-serious. I hope you can't see me laughing in the finished episode."

Needless to say, no pirates (or Sea Devils) were harmed during production of the episode, but this wasn't the only occasion when Crystal had to concentrate to stay in character. "In Madam Ching's first scene she has to look all ferocious and fearsome, but what you don't know is that underneath my costume I was wearing a wetsuit to keep me warm. Every time I had to pop to the loo, the lovely costume lady Jen had to help me out of the costume because it was so tight. So I was far from being fearsome behind the scenes."

Who Magazine, the appearance of the Sea Devils is faithful to their first appearance in 1972. “It was important to me that we honoured John Friedlander’s original design,” says Chris. “Changing them in any significant way didn’t feel like the right decision for this story, because we wanted to put that familiar design into an unfamiliar context. We thought some fun would come out of that. So there’s been some augmentation here and there, but nothing major.

“The next question was, ‘What are they going to wear?’ I said to Ray, ‘Think about Sea Devils on a 19th-century pirate ship. What would those Sea Devils wear?’ This may have been subconscious, but we probably approached the Sea Devils in the same way we approached the Sontarans in *Flux*. We thought carefully about how we could retain and reference the classic design while making them look great for now. So you’ll see references to the string vests the Sea Devils wore in the 1970s episodes, but the new costumes that Ray has given them just feel *right*.”

The episode is directed by Haolu Wang, who’s making her television debut with a scenario that’s demanding even by the recent standards of *Doctor Who*. “We’ve made it one of our tasks as a team to try to find really exciting directors who are on the cusp of big things,” says Chris. “BAFTA have identified Haolu as one of the top filmmaking talents in the country. We saw a beautiful short film that she directed [*The Pregnant Ground*, 2019] and asked to meet her. She’s a brilliant filmmaker and I think she’s at the start of what will be an incredible career. She was really excited by the story, really excited by the territory, and really wanted to come into the world of *Doctor Who*. We threw everything at her with this story – pirate ships, underwater monsters – and she was a delight to work with. I was just in the grade with her a few weeks ago. She’s a major find.”

No swashbuckling adventure would be complete without some swordplay, and *Legend of the Sea Devils* is no exception. “We had to do lots of fight choreography,” says Marlowe Chan-Reeves, who plays Ying Kei. “It was hard to focus on all the blocking, which was very specific, and you had to finish in the right position. You had to hit it hard enough to make it look like you’re putting some force into it, but you don’t want to accidentally hurt anyone.

> "THIS MUTANT FISH-HUMANOID HYBRID TOWERED OVER ME." ARTHUR LEE

“One of the things I found most difficult was actually quite embarrassing,” he admits. “There’s a bit where I’m on the pirate ship and I have to kick a sword away. We went through so many takes because I kept messing up the kick. I’d either kick it way too hard – and everyone would be like, ‘Don’t break it!’ – or I wouldn’t kick it hard enough and it would just look pathetic. I think that was one of the hardest things I had to do.”

“I’d never had sword training before but the stunt co-ordinator, Crispin Layfield, made it fun,” adds Arthur Lee, who plays Ji-Hun. “They gave us sequences to learn and I went home and just kept on repeating those sequences – at home and in the gym – until I got it. But we practised with the co-ordinators as well. These are some of the major perks of being an actor. It’s something that’s so much fun, you feel a bit guilty about doing it.”

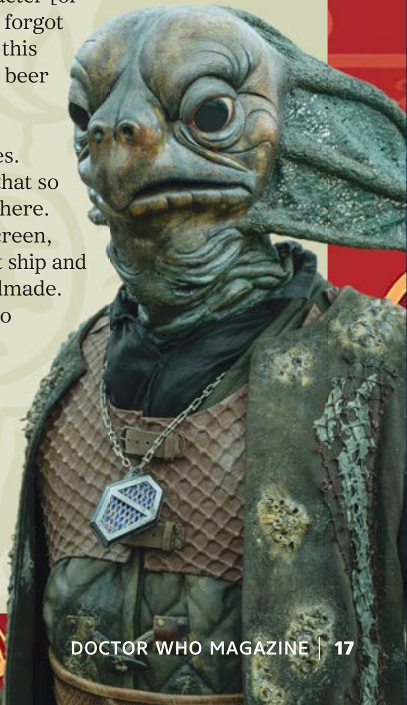
Facing off against a Sea Devil added a surreal twist. “This mutant fish-humanoid hybrid towered over me,” says Arthur. “There are times when I’m bowing down to it, and that never quite settles well when you’re talking to a massive, fishlike thing. But the Sea Devil costumes were so intricately designed, and Craige Els embodied the character [of Marsissus] so well that I forgot it was him in there. And this is a guy I probably had a beer with the night before!

“It was a really weird experience,” he continues. “The amazing part was that so much of it was actually there. I was expecting green screen, but we got a custom-built ship and every costume was handmade. I was like, ‘I don’t have to imagine anything here – I can play it for real.’”

Chris sums up the Thirteenth Doctor’s penultimate adventure as “big, broad fun.” And, he adds with a smile, “It’s lovely to welcome back a classic monster.” **DWM**

Above: “I was expecting green screen, but we got a custom-built ship,” says Arthur Lee.

Below: The Sea Devil leader, Marsissus (Craige Els).



DEEP THOUGHTS

Legend of the Sea Devils co-writer **ELLA ROAD** tells **PAUL KIRKLEY** how she helped bring one of *Doctor Who*'s most iconic monsters back to the surface...

Ella Road is having something of a 'moment'. When Doctor Who Magazine catches up with the writer over Zoom, she's in Mexico, working on an American movie she's not allowed to talk about. In the last couple of years, she's also performed rewrites on "a massive action film" (she can't say much about that, either) and has scripted two episodes of *Ten Percent*, the much-anticipated, star-studded UK remake of France's hit comedy-drama *Call My Agent*. In the middle of all that, she's also co-written (with Chris Chibnall) April's swashbuckling *Doctor Who* Special, *Legend of the Sea Devils*.

It's a job that came about, explains Ella, not through any of those other high-profile commissions but via her voluntary work, leading theatre workshops for children. At one of these workshops, her colleagues included *Doctor Who* script editor Rebecca Roughan. "The workshops involve a lot of coming up with stories really quickly – pulling together loads of elements within hours, or sometimes minutes – and being completely uninhibited. I hadn't realised how well that work has served me as a writer. Because in order to be able to write something – especially something like *Doctor Who* – you have to be able to put your brain into a state of childlike play, where anything goes and no idea is too silly."

Coming up with ideas quickly proved to be a key attribute when it came to crafting the Doctor's first re-match with her old amphibian foes for 38 years. Like many of the most celebrated stories in *Doctor Who* history, this was a script that came together late in the day.

"It was a kind of mad, accelerated process," says Ella. "I was brought on board on the Thursday, and I was in Wales by the Monday, brainstorming with Chris and the amazing script editors, Becky and Caroline [Buckley]. So it was kind of an immediate entry into – literally! – deep-sea diving.

"When they first called me up, I assumed they'd have a story and they wanted me to write the episode. But they also wanted me to help come up with the story, which was great. We had three really intense days at the beginning, sitting in Chris' house in Wales, just coming up with stuff."

Though some central elements of the story were already in place before she joined – Chris knew he wanted to place the Sea Devils in a historical, nautical setting, ideally in Asia – it was Ella's suggestion to include the 19th-century pirate leader Zheng Yi Sao, aka Madam Ching (played in the episode by Crystal Yu). "She features in lots of stories throughout history, but her actual character is quite slippery and hard to pin down. So I said, 'What about her?'

"What was fun about the Sea Devils," she adds, "was, even though they're pre-existing *Doctor Who* characters, we kind of had a clean slate in terms of how we approached them – how they speak, what their objectives are. It was quite a gift, really, to be given something that's part of the *Doctor Who* repertoire, but to have loads of creative freedom with them."

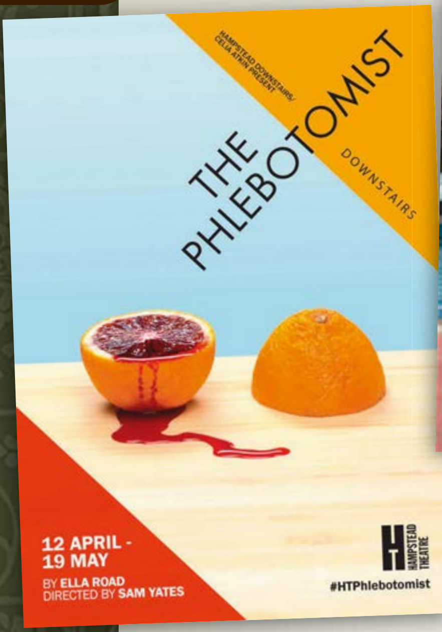
> "IT WAS QUITE A GIFT TO BE GIVEN SOMETHING THAT'S PART OF THE *DOCTOR WHO* REPERTOIRE."

As a child of the 'wilderness years' (she was born in 1991), Ella has never been an avid *Doctor Who* viewer. "I told Chris I didn't know a lot about *Doctor Who*, and he said, 'Don't worry, that's my job. I want you for your brain and your ideas and your fresh energy.'"

How did the actual writing process work between Ella and Chris? "I did the first three drafts, and then I handed over my final draft to Chris, who did a big kind of clean-up. It was such a quick turnaround. Even before I'd finished the first draft, I was already in meetings with the →

Opposite page from top: Writer Ella Road; a Sea Devil in *Warriors of the Deep* (1984); Jim Broadbent, Hiftu Quasem and Jack Davenport in *Ten Percent*, coming to Prime Video this Spring 2022.

Left: Marsissus (Craige Els) in *Legend of the Sea Devils* (2022).



Bush Theatre
STREAMED SHOW
FAIR PLAY
by Ella Road
directed by Monique Touko
STREAMING INTERNATIONALLY | 7-12 FEBRUARY 2022

Above: Two of Ella's stage productions – *The Phlebotomist* (2018) and *Fair Play* (2022).

Below: The Doctor (Jodie Whittaker) and Yaz (Mandip Gill) in *Eve of the Daleks* (2022).

→ CGI team and the costume people, all the amazing creative people they have on *Doctor Who*, talking about what we wanted. I wouldn't necessarily say it's the least stressful way of working," she says, laughing. "But it was actually a lot of fun."

Performing script surgery on that action movie a couple of years ago had given her some experience of writing on the hoof, she muses. "For a writer, so much of your work is sitting on your own at a little desk in your room. So probably the times when I've learned the most have been when someone's chucked me onto a film set. That action movie was a real baptism of fire, because they're like, 'You've got one week at Pinewood, with two film units – what can you do?'"

Did she go on set for *Legend of the Sea Devils*? "I did, and it was amazing, because I remembered sitting in my room, writing 'Let's open this scene in a market' – and suddenly there's that market, in Wales! Because I come from an acting background, it was kind of nice being anonymous, on the sidelines. But also quite odd because, as a writer, you feel like a bit of a lemon, not having anything to do."

After graduating with an acting degree from Oxford School of Drama, Ella began writing in order to gain more creative control over her career. "I just find writing very empowering," she explains. "I feel more in control of the process, and that I'm being valued more for my brain, my ideas, my opinions, my politics..."

Her writing got off to a flying start when her debut play, *The Phlebotomist* (2018), was nominated for an Olivier Award. Exploring the cultural and social ethics around genomics, the play – which was later adapted for BBC Radio 3 – established Ella as a major new voice in speculative fiction.

"I'm very interested in sci-fi, and most of my writing has some kind of sci-fi element," she reflects. "Though I didn't see *The Phlebotomist* as sci-fi when I started. It was just something I considered to be a really interesting medical, sociological issue – about health inequality and the extremes of neoliberalism. But then I did kind of push it to its extreme, and it became more sci-fi. And since then I keep being offered sci-fi work. I'm like, 'Am I a sci-fi writer now?' But I love it, I love the possibilities of it – writing both dystopias and utopias, and exploring humanity through a slightly distorted mirror."

How does writing a big, blockbusting TV movie like *Legend of the Sea Devils* compare to being a playwright – is it even the same job? "The actual process of writing them isn't all that different – because the ideas are just as big in both, even if the execution isn't," suggests Ella.

> "I'M VERY INTERESTED IN SCI-FI AND MOST OF MY WRITING HAS A SCI-FI ELEMENT."

Having moved rapidly through the worlds of theatre, television and now movies, the future is clearly looking very bright for Ella Road. "I hope so," she says, modestly. "I've had to deal with quite a lot of imposter syndrome, which I think is very normal in the industry I work in. You get handed these jobs and your first instinct is, 'Why me? Can I really do this?' It's a constant internal battle. But I think that can also be useful, to an extent. It makes you go, 'OK, what do I need to learn?' It was definitely there at the start of this movie I'm working on, but now I feel like I've hit my stride, so it's all right."

As for her induction into the world of *Doctor Who*, Ella couldn't be more thrilled. "I had two plays cancelled during the lockdown – things that I'd been working on for ages," she says. "Then I was offered a really fun job on *Call My Agent*, and then this really fun job on *Doctor Who*. When the world felt pretty heavy, to be able to sit and write this kind of escapist sci-fi fantasy, this swashbuckling romp... It was such a gift." **DWM**

LOVE AND MONSTERS

It's not just the ideas that are big on *Doctor Who* – it's got supersized emotions, too. When we last saw them at the end of *Eve of the Daleks* (2022), the Doctor and Yaz – aka 'Thasmin' – appeared to be feeling their way towards a crunch point in their evolving relationship. This is a thread that carries over into *Legend of the Sea Devils*.

"I really enjoyed that," says Ella. "It's not a huge part of the episode, but I think it's good to be able to include these real relationship questions that people can relate to, outside the whole sci-fi aspect of the show. The question of whether or not to enjoy a relationship for what it is now, versus worrying about the future – that's a very universal thing.

"It also felt really special to be able to write a queer relationship in the series. As a queer person myself, it felt like I'd been handed the opportunity to explore something in a way that was quite subtle, actually, and quite delicate."

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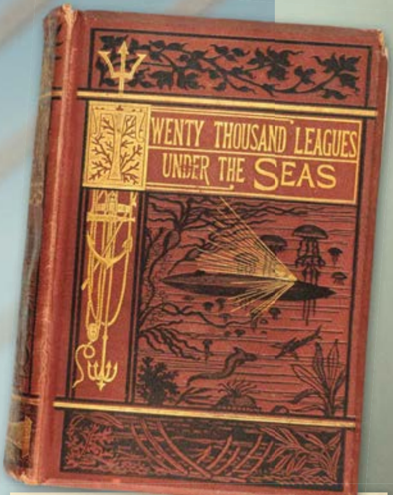
Right: Director Haolu Wang at Roath Lock Studios for *Legend of the Sea Devils* (2022).

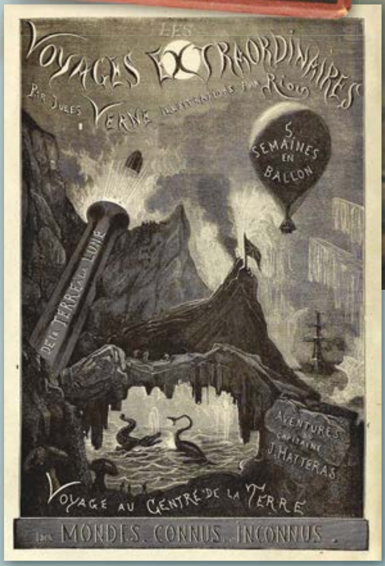
Opposite page left: Jules Verne's *Twenty Thousand Leagues Under the Sea*, first published in English in 1872; the frontispiece to an 1867 edition of Verne's novel *Voyages Extraordinaires*.

Opposite page right: Yaz (Mandip Gill) and Dan (John Bishop) aboard ship.

Captain of the Ship

Director **HAOLU WANG** tells **PAUL KIRKLEY** about diving in at the deep end on *Legend of the Sea Devils*.




LES
VOYAGES EXTRAORDINAIRES
PAR JULES VERNE ILLUSTRATIONS PAR RIOU
5 SEMAINES EN BALLON
DE LA TERRE À LA LUNE
AVENTURES DU CAPITAINE J. HATTERAS
VOYAGE AU CENTRE DE LA TERRE
LES MONDES CONNUS ET INCONNUS

> "This is very much an adventure episode. But it's done in a way that we maybe haven't seen on *Doctor Who* before."

As a child, Haolu Wang was captivated by the stories of Jules Verne – the French author whose *Voyages extraordinaires* took readers *Twenty Thousand Leagues Under the Sea* to a magical world of aquatic forests and fearsome "devilfish". So it's entirely fitting that the director should be making her *Doctor Who* debut with this year's blockbusting Easter Special, *Legend of the Sea Devils*, in which the show's own iconic amphibians re-emerge from the depths to terrify a new generation of viewers.

"It's such an honour," says Haolu. "*Doctor Who* is such a big franchise, and a big part of people's lives. I remember on my first tour of the studios, seeing all the iconic costumes, and then stepping into the TARDIS for the first time. It was like... 'Wow. OK.'

"This is very much an adventure episode," she explains. "Because Jodie is regenerating in the next episode, this is her last chance to have a bit of fun with the gang. But it's done in a way that we maybe haven't seen on *Doctor Who* before. It's quite epic, but also very emotional."

Legend of the Sea Devils is also something of a 'celebrity historical', in which the Doctor meets the fearsome 19th-century pirate queen Madam Ching, played by Crystal Yu. "Madam Ching is not as well documented as she should be – probably because she's a woman," suggests Haolu. "But the more you read about her story, it's really extraordinary, so I'm very happy she's featured in such a leading role in this episode."

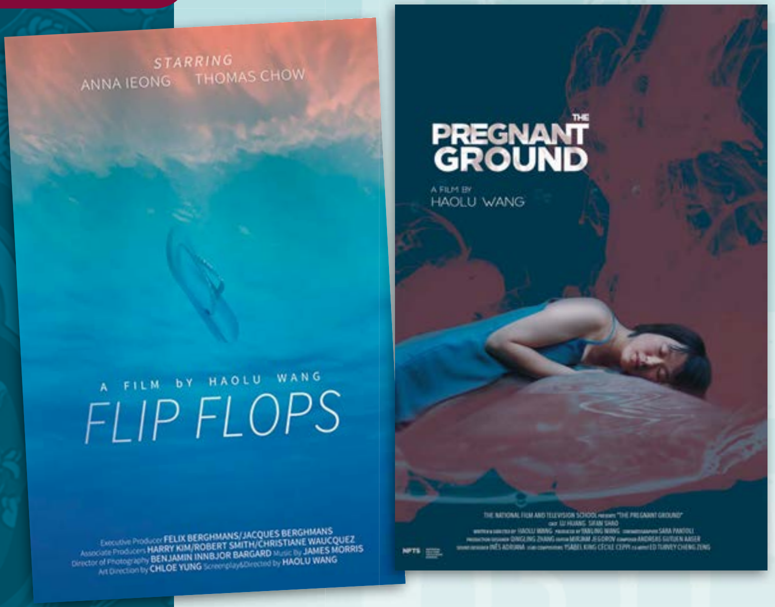
As a first-time TV director with a background in short films, Haolu was literally plunged in at the deep end on a swashbuckling historical adventure in which the Doctor and friends set sail on the high seas and come face to face with what lies beneath... Was she daunted at all?

"Sure, at the beginning," she admits. "Because none of us really knew how we were going to achieve what we needed to achieve, with the means we had. But I wasn't terrified – it was more like going to the amusement park every day and riding the rollercoaster.

"It's different to making a short film, because you don't have as much freedom. But at the same time, you are *more* free, because you've got more resources and more support. This was very much a collaboration with the special effects team, the director of photography, the →

THE
DWM
INTERVIEW

Haolu Wang


STARRING
ANNA IEONG THOMAS CHOW
A FILM BY HAOLU WANG
FLIP FLOPS
Executive Producer FELIX BERGHMANS/JACQUES BERGHMANS
Associate Producers HARRY KIM/ROBERT SMITH/CHRISTIANE WAUCQUEZ
Director of Photography BENJAMIN INNBJOR BARGARD Music by JAMES MORRIS
Art Direction by CHLOE YUNG Screenplay&Directed by HAOLU WANG
THE PREGNANT GROUND
A FILM BY HAOLU WANG

Above left: Two of Haolu's short films – *Flip Flops* (2015) and *The Pregnant Ground* (2019).

Above right: Jon Pertwee as the Doctor in a publicity shot for *The Sea Devils* (1972).

Below: Madam Ching (Crystal Yu).

→ production designer – working out how we could make the scenes come alive. Particularly the ocean scenes, because so much of this is set at sea. There was lots of technical discussion, lots of camera tests. And we were doing it all during COVID! I would say the first week was quite tough, but once all the actors and the crew were together, we got into a good rhythm. We found a good way of working, and it was a lot of fun."

Water is a notoriously challenging environment for filmmakers. "I'd worked with water in some of my shorts, but nothing like this," says Haolu. "We didn't shoot anything in a water tank – we shot in the open sea, by the harbour in Cardiff." The episode's full-size sailing ships, however, were all constructed in the studio. "The art department were absolute superheroes," says Haolu.

Another challenge involved transforming a Welsh farm into a Chinese coastal village. "Probably the maddest moment of the entire shoot was when we were on the farm, with a rain machine," she recalls. "Somehow, the place we chose to build a key piece of the set was the lowest part of the farm. So you can imagine what that was like by the third day of using the rain machine. I remember calling action, saying 'Can we just go again?' and people saying, 'I can't – I can't move.' I looked over, and Madam Ching was stuck in the mud – she literally couldn't get her boot out."

That sounds like the classic *Doctor Who* filming experience... "It was really insane. There was all this rain and all this smoke, and people were just sinking into the mud. At one point, I also had to direct from a barn, surrounded by a very unpleasant smell. It was very glamorous..."

Like other recent directing recruits Azhur Saleem and Annette Laufer, Haolu is a beneficiary of *Doctor Who*'s policy of giving breaks to up-and-coming talents whose showreels primarily consist of short films. In Haolu's case, these include the thriller *Flip Flops* (2015) and the psychological fantasy *The Pregnant Ground* (2019), both of which earned her Best Director awards on the international festival circuit.

By her own admission, Haolu specialises in "emotional fantasy" – which is surely as good a description of *Doctor Who* as any. "When I first spoke to [co-executive producer] Nikki Wilson back in 2020, I said something like, 'The most important thing is to make the audience care for and connect with the characters that are on this journey. It's not just about the action – it's important to make people *feel*. I think that really echoed with her, and with [executive producers] Chris Chibnall and Matt Strevens as well.

"I love that about *Doctor Who*. I love that it's quite irreverent, and it's unpretentious... In terms of the tone, there's humour, there's action, there's suspense, and you have to make all those moments land. But I also love the way that, by having the fantastical time-travel element, you can have these larger-than-life emotions. This is a very emotional episode, especially in terms of the Doctor and Yaz. I hope it reveals a side of the Doctor we haven't seen before."

Growing up in Suzhou, in China's eastern Jiangsu Province, *Doctor Who* wasn't a fixture of Haolu's childhood, but she's been a keen viewer since the series' 2005 relaunch, citing *The End of the World*, *Father's Day* (both 2005), *Blink* (2007) and *The Waters of Mars* (2009) among her favourite stories.

Fighting Talk

Legend of the Sea Devils boasts some spectacular fight sequences.

"The whole crew were pretty angry at me for about three days, because of how complicated all that was," says Haolu, laughing. "When I was explaining all the blocking, people were tired just listening to it. The actors hadn't had much time for rehearsal, and in the script it's quite freely written – it's just 'they fight and they end up here' – so we had to figure it out as we went along. But that was great fun, having the freedom to choreograph the whole thing. We were exhausted by the end of it, but hopefully people will think it was worth it."

The cast all threw themselves into the pirate antics with gusto, she adds – not least the Doctor herself. "I literally don't know how Jodie does it," says Haolu. "She's such a great actor, but she also has a great energy on set. She's someone who keeps morale high, which is really important when you're all together in the wind and the rain and the mud."

Was she aware of how big a deal the Sea Devils' return would be for fans, after a long TV hibernation of some 38 years? "I *did* know, but I don't think I realised *how* much people treasure them until the teaser trailer came out. I was looking at the comments on Twitter and YouTube and I was like, 'Wow.' I hadn't quite realised the weight of it. I did go back to watch the original story as well, from the 70s."

Dare we ask what she made of it? "I would say technology has evolved a lot since then," she says, laughing. "But you know, as with all *Doctor Who* creations, what matters is not the technology of it, it's the ideas and the concepts – the fact they created something that excited people."

Was it important to Haolu that the characters in *Legend of the Sea Devils* felt authentic? "Definitely," she says. "But, more than anything, the episode has to fit into the *Doctor Who* universe – it's through that lens that we're seeing it. We're not doing a documentary – it's still entertainment."

Haolu discovered her love of fantastic stories at a young age. "I was always the odd kid reading science fiction," she says. "I come from a very academic family, where no one did anything artistic-related. But I read a lot of Jules Verne, I wrote my own sci-fi stories... I grew up in a city that was very Communist, so my imagination was kind of my freedom."

> "There's humour, there's action, there's suspense, and you have to make all those moments land."

Despite this, Haolu found herself working as an investment banker in Hong Kong. "And then, when I was 25, I decided to do something I really wanted to do, so I just quit my job and went into filmmaking, without any background or experience.

"About seven years ago, my husband moved to London and I managed to get into the National Film and Television School. I just wanted to see if I had any talent at all, because everyone likes watching movies – but could I actually make them?"

Haolu is hoping *Legend of the Sea Devils* will make enough of a splash to propel her towards her next filmmaking adventure. Before that, though, she's eager to share the results with viewers. "This was so exciting for me – it was like going to the playground," she beams. "*Doctor Who* is a job that allows you to be really free with your imagination, with an amazing crew to help you deliver it. I hope people will enjoy the adventure – and the heartbreak – of this episode."

The second of those things is especially of course. important to Haolu. "I love the humour and the boldness of *Doctor Who*, but also the heart of it," she says. "*Father's Day* made me cry when I watched it. *Doctor Who* looks very big and sleek these days, but, in the end, it's the heart in the show that will make people come back for more." **DWM**

Below: Mandip and Haolu pictured during production of *Legend of the Sea Devils*.

THE
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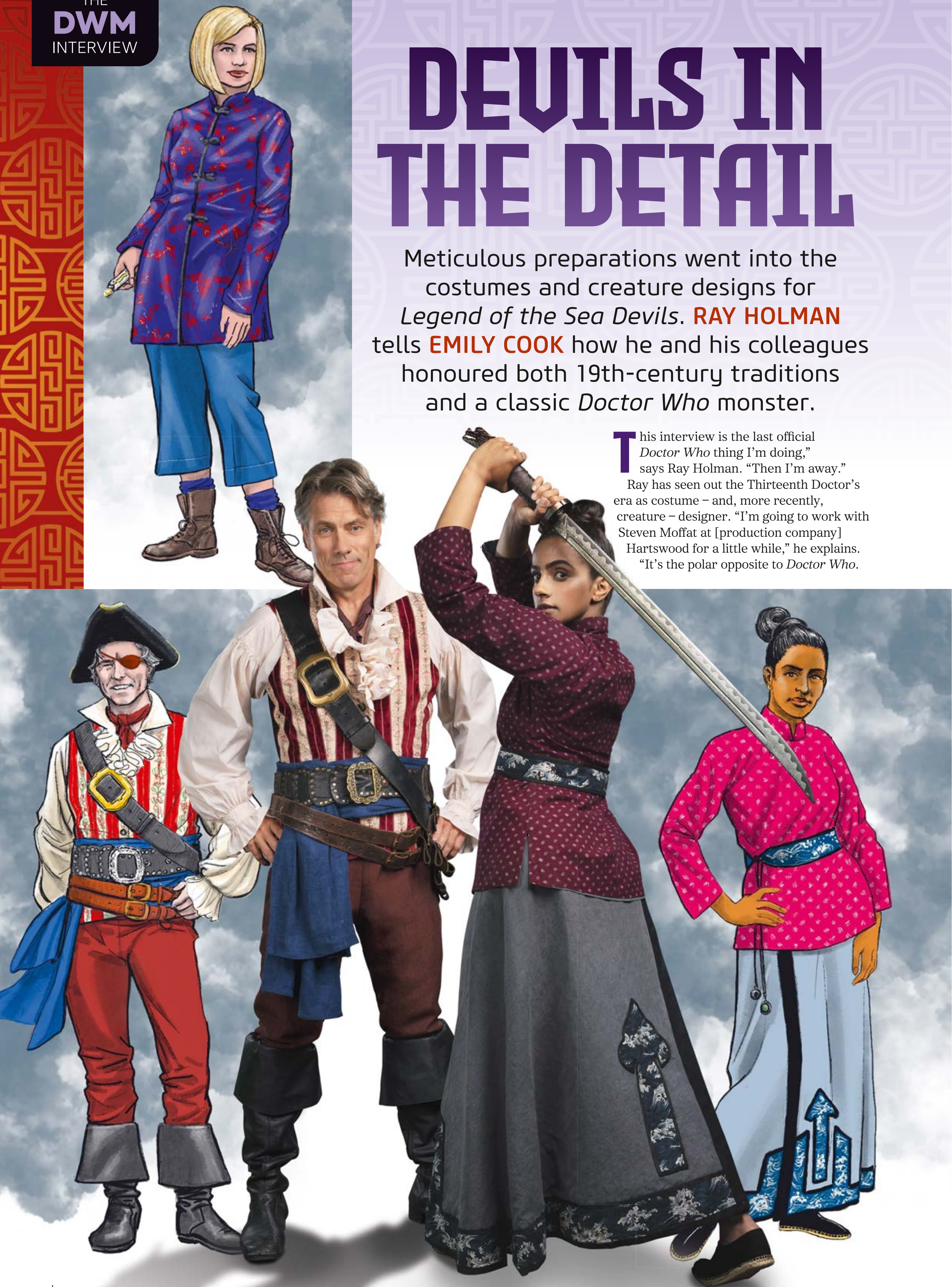
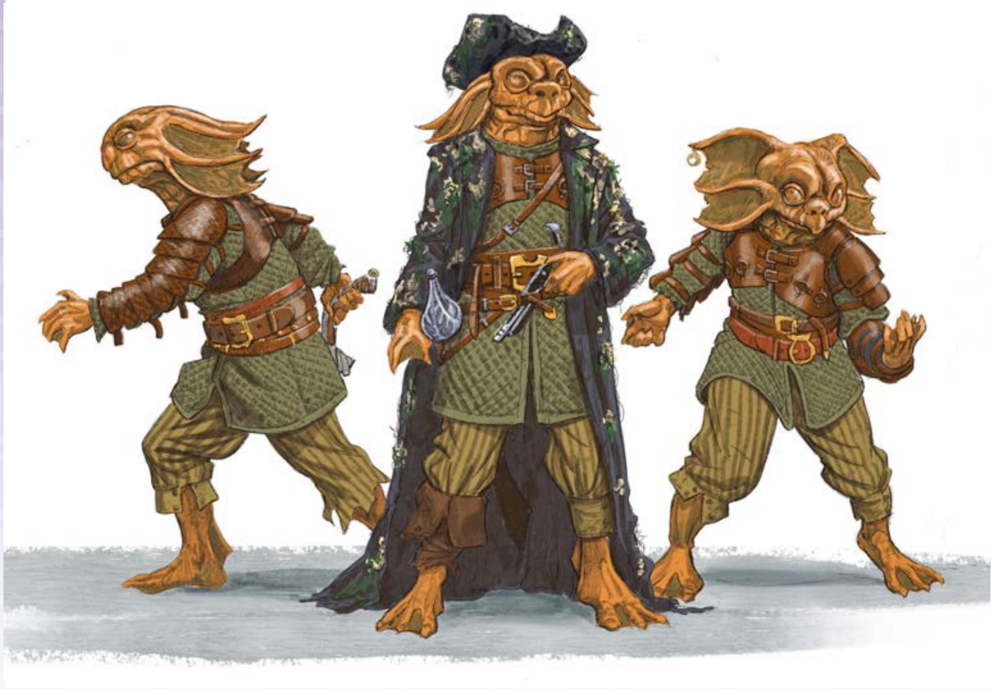
INTERVIEW

DEVILS IN THE DETAIL

Meticulous preparations went into the costumes and creature designs for *Legend of the Sea Devils*. **RAY HOLMAN** tells **EMILY COOK** how he and his colleagues honoured both 19th-century traditions and a classic *Doctor Who* monster.



This interview is the last official *Doctor Who* thing I'm doing," says Ray Holman. "Then I'm away." Ray has seen out the Thirteenth Doctor's era as costume – and, more recently, creature – designer. "I'm going to work with Steven Moffat at [production company] Hartswood for a little while," he explains. "It's the polar opposite to *Doctor Who*.



It's a dark thriller. It's very adult." But before Ray heads off, he's happy to spend some time with **Doctor Who Magazine**, reflecting on the show's next Special.

"Absolutely *everything* was made in this episode," says Ray. "We couldn't hire anything because the costumes we needed just weren't there. I think I hired some templates from [costumiers] Angels, just to copy. But then everything was made in-house, which required lots of references. We did lots of 19th-century photographic research."

Legend of the Sea Devils features significant costume changes for the Doctor, Yaz and Dan. "We decided they'd all be dressed up. I found some beautiful silk to make a period Oriental top for the Doctor. Jodie really liked it. We made sure it encompassed the colours of the Doctor – the colours of the sky. That was part of our original thinking for the Doctor's costume. Jodie wanted it to be the colours of the sky and space, because she fell to Earth when she first appeared. The Doctor's top was made in our workroom and dyed with natural dyes.

> **"MARSISSUS IS THE SEA DEVIL LEADER SO I WANTED HIM IN A REALLY BIG PERIOD COAT."**

"Yaz's costume is also handmade," Ray continues. "I found some templates and some fabric. Her skirt is a double wraparound. The patterning on the bottom of the skirt is a Japanese linen which has waves on it. It's basically the sea. We had to make three. It took the workroom ages – I think they were cursing me – but Mandip loved it.

"Mandip also had authentic Chinese slippers with a little shaped toe. I don't know if you'll ever see them but they came from China. I left the Doctor in her boots because she had a lot of running around to do. And John was in boots too – pirate boots, which we made for him.

"In the script, Yaz tells Dan to dress as a pirate," adds Ray, "so he dresses as a Caribbean pirate and he's made fun of. He's got a frilly shirt and a hook. He even has a patch for a moment. The nice thing about Dan's costume is how we made his waistcoat. A while ago, I found some 19th-century curtains and I didn't know what to do with them. I've had them hanging around in the *Doctor Who* room for ages and when this script came up I thought, 'Yeah, we'll make Dan's waistcoat out of that!' It was a great opportunity. It's not the right pattern for Asia, which makes it a bit funny."

Dan isn't the only swashbuckler in the village. "Basically, Chris Chibnall said, 'We've got the Sea Devils back and they're pirates.' That cemented the idea of them.

"Marsissus is the Sea Devil leader so I wanted him in a really big period coat – late 18th century or early 19th century – which was made, I think, by Steven Ricks via [costume maker] Robert Allsopp. It's got big cuffs and is shaped at the back →

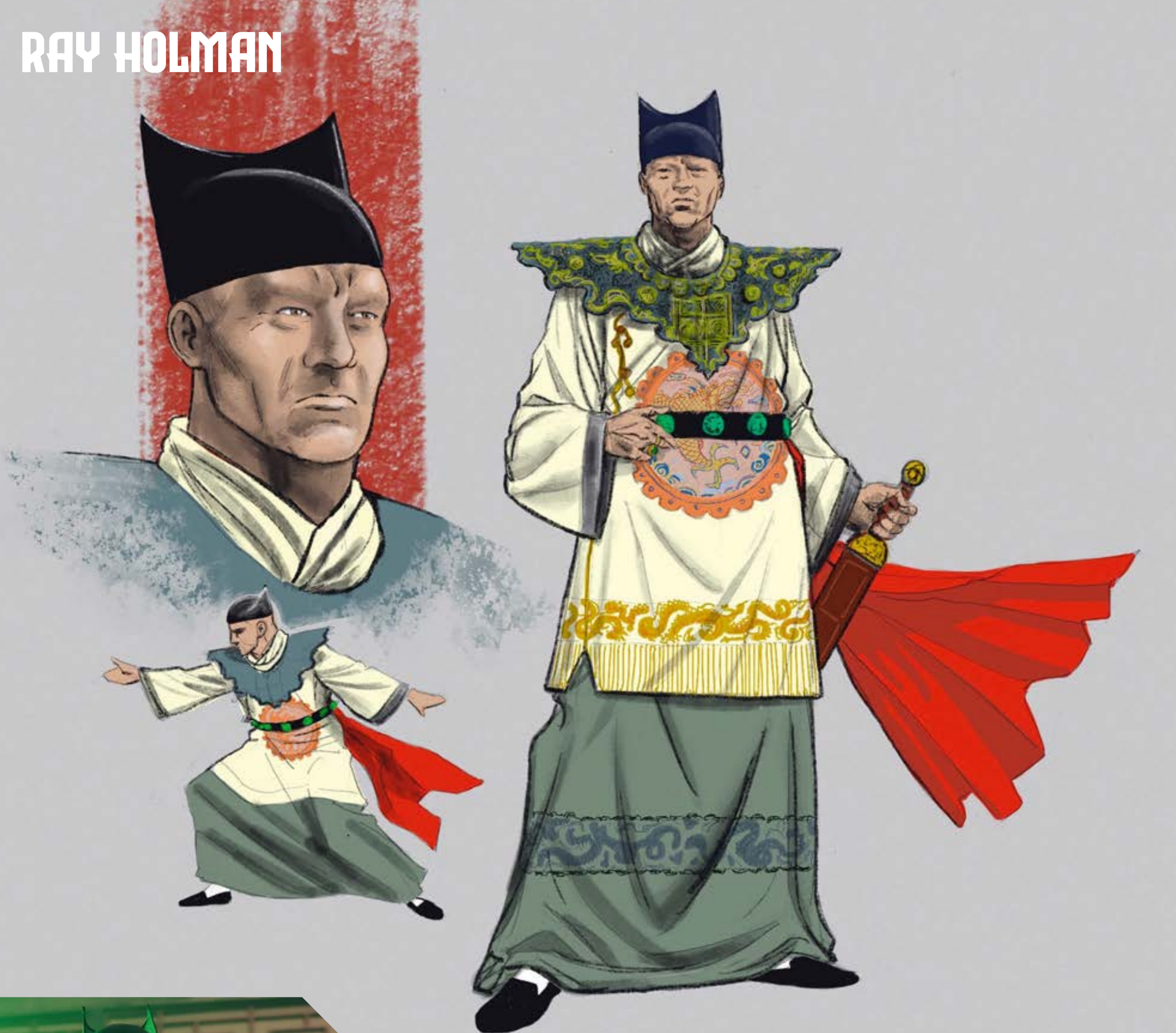
Opposite page above: Ray Holman's costume design for the Doctor in *Legend of the Sea Devils* (2022). Illustration by Patrick Goddard.

Opposite page below: Dan (John Bishop) and Yaz (Mandip Gill), and Ray's designs for their costumes. Illustrations by Patrick Goddard.

Above: Ray's costume designs for Marsissus and two of his Sea Devils. Illustration by Patrick Goddard.

Left: Ray makes some adjustments to a Sea Devil during production at Roath Lock Studios.

RAY HOLMAN



Right: Ray's costume designs for Ji-Hun. Illustration by Patrick Goddard.

Below: Arthur Lee as Ji-Hun.

SEA LIFE

"The costume team were the first people I met after I got cast for this role," says Arthur Lee, who plays Ji-Hun.

"Even before I met him, Ray called me to tell me about my costume. He talked to me for 15 minutes and he seemed so passionate about the effort he puts into his work. And you can tell when you meet him. I was like, 'OK, this guy is an artisan.' You don't find these people so often. The intricacy and detail that his team manifested into these costumes is extraordinary. As a result, just getting my costume on and off was a three-person job. Everything had an order to it, everything was so detailed. It's like nothing I've ever seen before."

Crystal Yu, who plays Madam Ching, agrees. "The cape the costume department made for me was simply beautiful. I was like, 'Can I have this cape?' Obviously I couldn't but I really was tempted.

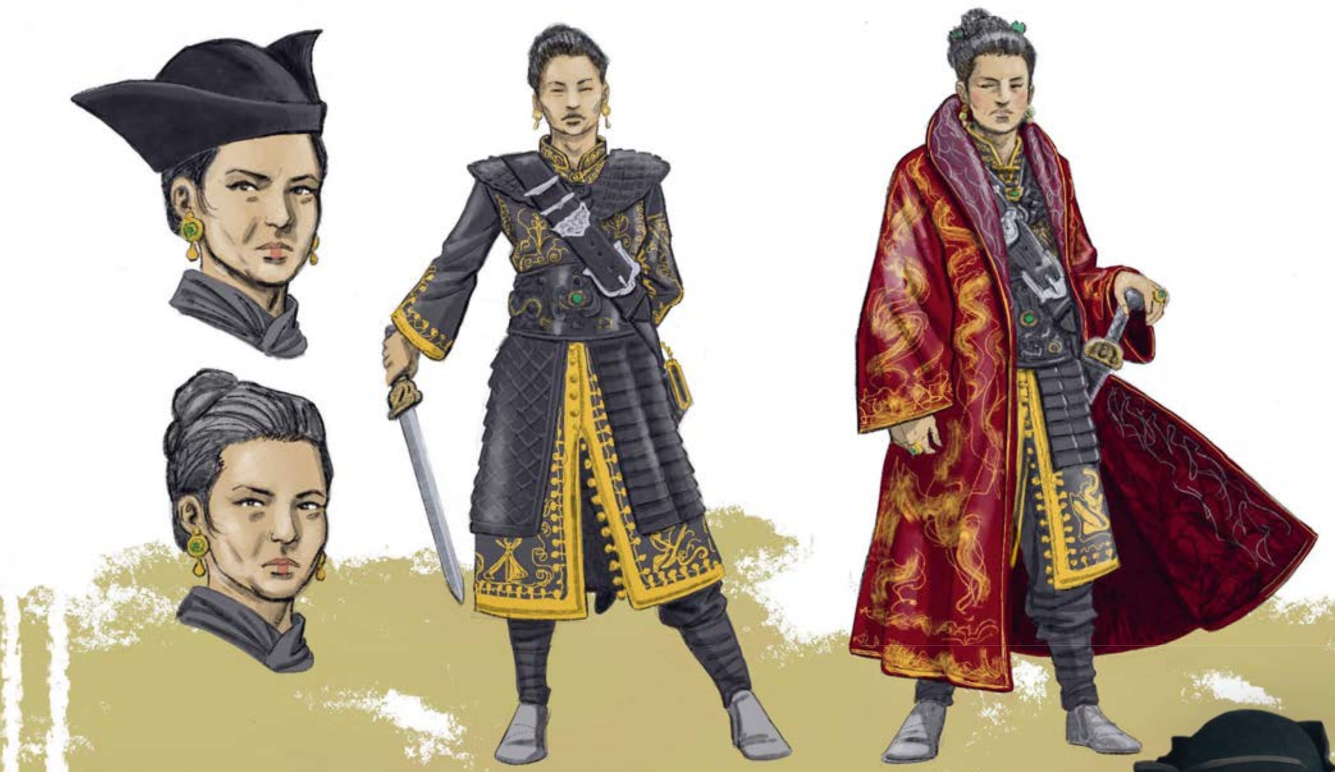
"As soon as I put my costume on it helped me solidify my character," Crystal adds. "As soon as my rings and swords went on and the daggers went into my boots, they were helping me build my character. It was the same for make-up as well. I felt so supported in finding Madam Ching's character because it wasn't just me, the actor. So often it's the actors who get all the glory when it comes to a great performance. But there are so many departments behind closed doors who are there to support you. Costumes did an amazing job."

→ but we've covered it in barnacles. Robert made the barnacles out of latex, which we glued and painted on. Because these Sea Devils are pirates, they've got stripy breeches and arming coats underneath their armour. Their armour is made from sustainable fish skin. And if you look at the Sea Devils closely, you'll see some fishing net hanging from their armour. I put the fishing net there to reference the 1970s Sea Devils."

Ray and his team not only dressed the Sea Devil pirates, but (re)designed them too. "Chris was insistent that he wanted pull-on masks rather than performance masks and make-up – he wanted it to be authentically Sea Devil. Robert Allsopp is a huge fan of Sea Devils so he sculpted a pull-on head and Chris absolutely adored it. They were exactly what he wanted.

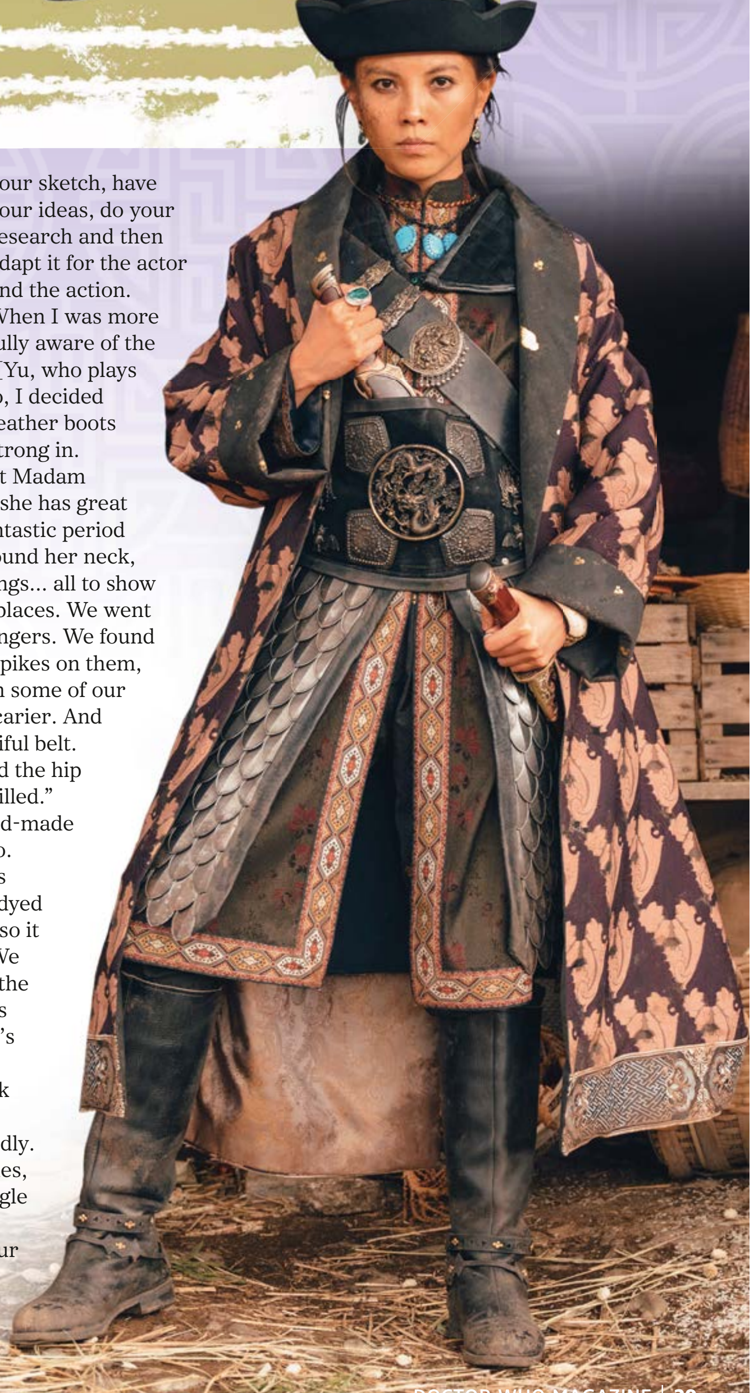
"Marsissus has two masks – the other one is for his stunt double. Then there were seven or eight other Sea Devils in total. I'm an expert at Sea Devil heads now," says Ray, laughing. "You put lubrication gel on top so the light shines off them and makes them appear less flat. Their necks are really long, so the performers look out of the neck part and the Sea Devil's head is above the performer's head. Marsissus has a pirate's hat which I took a really deep breath with when we were putting it on top of the head – it was *huge*!"

What was it like for Craige Els, the actor wearing Marsissus' costume? "It was a much quicker process than traditional prosthetics," Craige recalls. "It was



Left: Ray's costume designs for Madam Ching. Illustration by Patrick Goddard.

Below: Crystal Yu as Madam Ching.



“FOR MADAM CHING, I FOUND THE MOST BEAUTIFUL FABRIC IN BERWICK STREET.”

a similar material to prosthetics but it wasn't adhered to my face. It was a mask. So rather than two hours in the chair in the morning, it was a ten-minute process to get it on and to situate it on my head securely. I think they're going to do more stuff with it in post [production] to make it come alive.”

Legend of the Sea Devils also introduces us to “two major seafaring characters: Ji-Hun and Madam Ching,” explains Ray. “Madam Ching is based on a real pirate who existed in the 19th century and Je Hung is a fictional character from the 17th or 18th century. Because they're from different periods, they have very different costumes.

“Robert made Ji-Hun's collar piece. We made the belt, which holds his sword, and the rest. He has proper platform-y period boots. His hats are typical of the period, too. On the front of his robe he has a cut-work pattern with an embroidered dragon in it. It's very detailed. I'm very proud of it.

“For Madam Ching, I found the most beautiful fabric in Berwick Street [in London's Soho] and immediately knew we were going to make her coat out of it. She doesn't wear her coat all the time; we only see it at the beginning when they're in the rain. Unfortunately, it wasn't waterproof! But at least she had many layers on. There are two tunics layered underneath. The costume is different to the drawing – we didn't wrap her legs in the end. You do your sketch, have your ideas, do your research and then adapt it for the actor and the action. When I was more fully aware of the script and what Crystal [Yu, who plays Madam Ching] had to do, I decided she instead needed tall leather boots that she could be quite strong in.

“We liked the idea that Madam Ching is a plunderer, so she has great jewellery. She's got a fantastic period bracelet, a turquoise around her neck, and beautiful drop earrings... all to show she's plundered a lot of places. We went a bit off-piste with her fingers. We found these rings which have spikes on them, which we came across in some of our research, to make her scarier. And she's got the most beautiful belt. Robert made the belt and the hip armour. Crystal was thrilled.”

Ray's department hand-made the villagers' clothes, too. “I bought some gorgeous fabrics and cottons. We dyed them with natural dyes, so it was all ethically made. We bought the fabrics from the actual area the story was taking place in. I think it's good to be authentic.

“Costume-wise, I think this Special will look amazing,” Ray says proudly. “*Flux* was a six-part series, whereas this is just a single episode. But it was quite a number. We worked our socks off.” **DWM**

The Time Meddlers

BARNABY EATON-JONES meets **GRAEME GARDEN**, **RUFUS HOUND** and **GEMMA WHELAN** – three actors continuing a long tradition of time-travelling mischief.

Above and opposite page: Peter Butterworth as the Monk in *The Time Meddler* (1965).

Below: Graeme Garden in *The Goodies* (1970-82).

Right inset from top: The Goodies appeared on the cover of the *Radio Times* in 1975; Graeme first played the Monk in the Eighth Doctor audio adventure *The Book of Kells* (Big Finish, 2010).

Stretching back nearly 60 years now, another Time Lord, in addition to the Doctor, has graced both the BBC television series and numerous Big Finish audio dramas. A Time Lord with a nose for comedy.

It was in *The Time Meddler*, in July 1965, that another of the Doctor's kind first appeared. Even more impish than the Doctor, the so-called Monk had a naughty habit of tampering with history whenever he could. In this story and *The Daleks' Master Plan* (1965-66), the Doctor's whimsical adversary was played by Peter Butterworth, a brilliant comic actor who would become well-known for his regular appearances in the Carry On films. Then, when Big Finish brought the character back, the Monk regenerated into Graeme Garden – another brilliant comic actor (and writer), probably best known as one of the three leads in the hugely popular comedy series *The Goodies*.

Garden was just 20 when *Doctor Who* first went out in 1963. "I was a medical student and I didn't have much access to television," he says, "so I missed quite a lot of the early episodes. But I'd cut my sci-fi teeth at the age of ten with *The Quatermass Experiment* [1953], which terrified me. So the Doctor and the Daleks didn't disturb me unduly. I don't recall watching Peter Butterworth as the Monk, though I may have seen the odd episode he featured in. However, I've watched clips on video and it's easy to see why he appealed to the fans."

Nicholas Briggs, creative director of Big Finish, was at the helm when the Meddling Monk was revived in 2010. "I was probably too young to be watching when the Monk first appeared in *Doctor Who*," he says. "But I do remember catching up with him on fuzzy VHS. I think my first impression was that he was a brilliantly funny Master. A 'what if the Second Doctor were naughty?' scenario – and Peter Butterworth's performance was priceless."

Radio Times
The Goodies' ascent
Goody, goody, they're back
Back feature: See how they rose, see how they fall about
The Goodies, Thursday BBC2 Colour

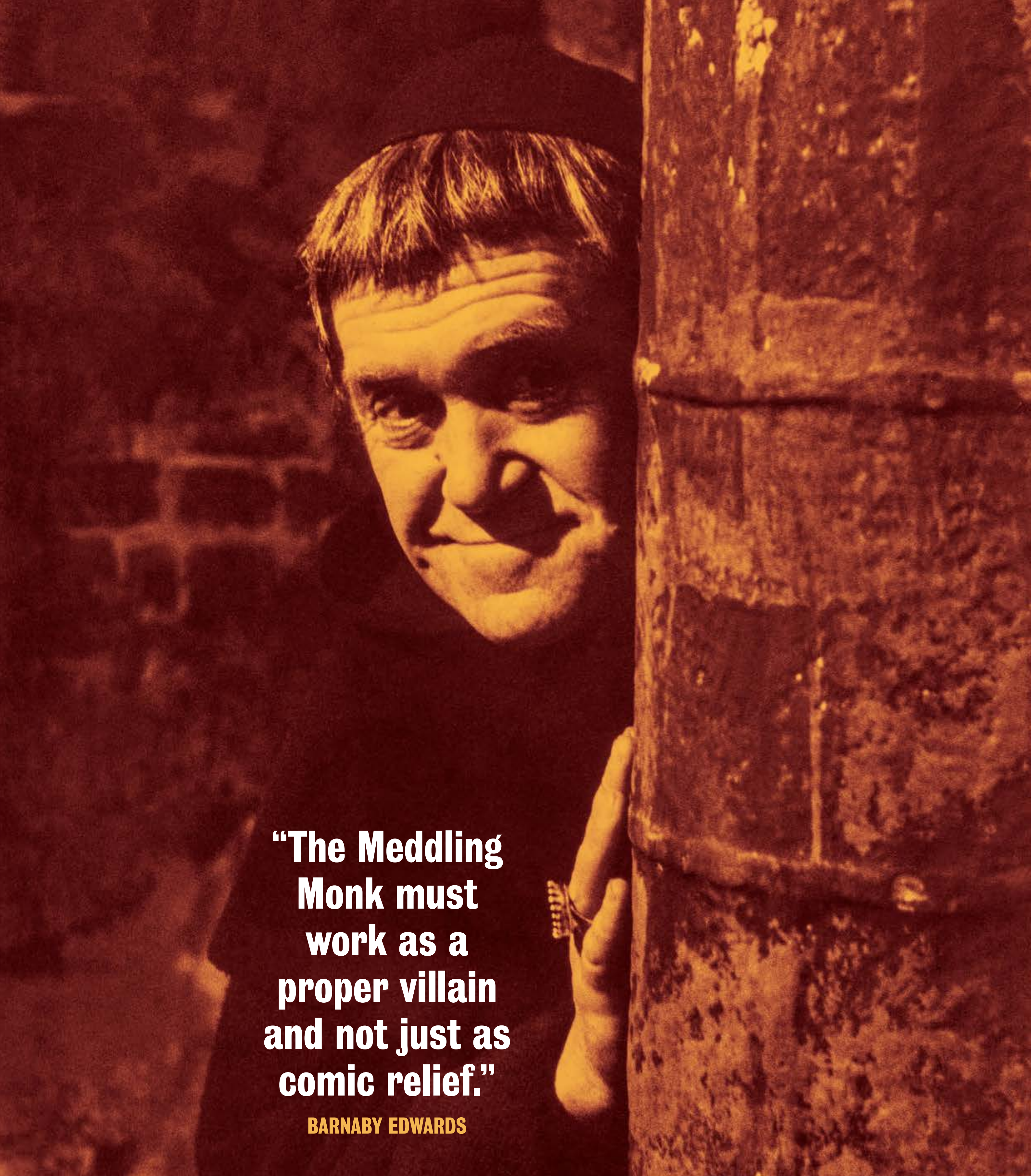
DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PAUL McGANN in
THE BOOK OF KELLS
by BARNABY EDWARDS
FEATURING
JIM CARTER
TERRENCE HARDIMAN
AND GRAEME GARDEN
BIG FINISH
FULL CAST AUDIO DRAMA

The Monk's Big Finish reappearance, in a story called *The Book of Kells*, starred Paul McGann as the Eighth Doctor. Alan Barnes was overall script editor and Barnaby Edwards was directing, writing and, alongside Nicholas Briggs, producing.

"As far as I remember," Barnaby recalls, "the actual idea of bringing back the Meddling Monk was mine. Briggs, Barnes and I were discussing that particular Eighth Doctor season and we were talking about bringing back an old villain for more than one story. If memory serves, I suggested the Meddling Monk and Alan said, 'Yes, I was thinking the same.' It was rapidly deemed 'A Good Thing' by all three of us and I was charged with creating his new incarnation in *The Book of Kells*. I wrote the part with Peter Butterworth's Monk in mind, as I thought that was the only way to be true to the character."

Both Barnaby and Nicholas were fans of *The Goodies*. "When I was a kid," Nicholas confirms, "it was *the* show to watch. Glorious fun: *Monty Python* for kids. It was Barnaby who cast Graeme as the Monk, and I was delighted when he came on board. Such a lovely fellow and a brilliant actor."

"I knew we needed someone of Peter Butterworth's stature," Barnaby adds, "steeped in British comedy and a fine actor to boot. The Meddling Monk →



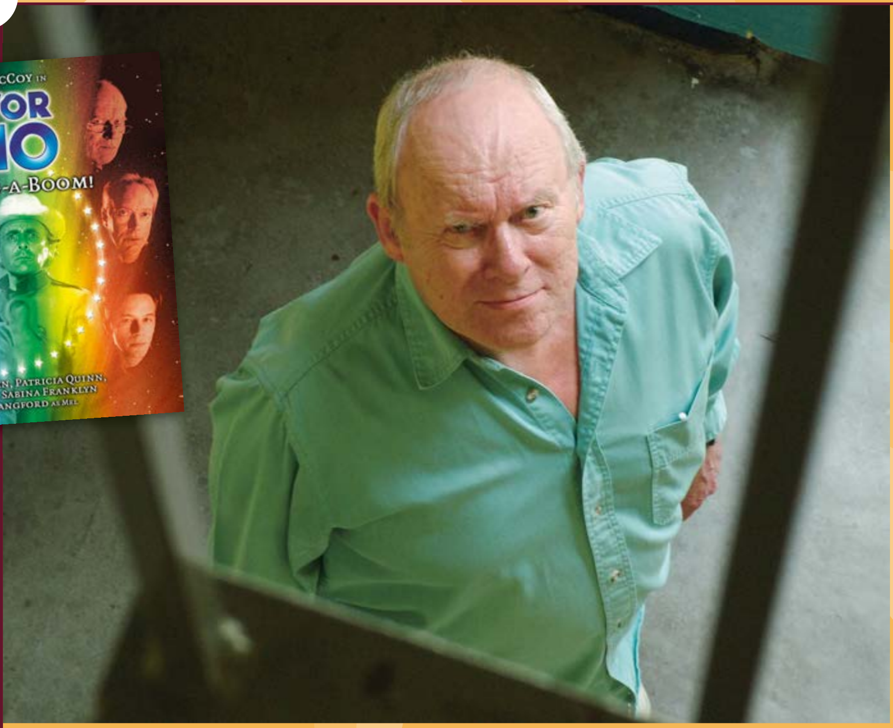
> “The Meddling Monk must work as a proper villain and not just as comic relief.”
>
> **BARNABY EDWARDS**

PROGRESS CHART
1 Arrival in Northumbria
2 Position atomic cannon
3 Sight Vikings
4 Light Beacon Fires
5 Destroy Viking Fleet
6 Norman Landing
7 Battle of Hastings
8 Meet King Harold

EPHONE
OF
LIC
ASSISTANCE
IMMEDIATELY
ND CARS
TO

The Time Meddlers

SYLVESTER MCCOY IN
DOCTOR WHO
BANG-BANG-A-BOOM!
WITH GRAEME GARDEN, PATRICIA QUINN, NICKOLAS GRACE, SABINA FRANKLYN AND BONNIE LANGFORD AS MEL



Above: *Bang-Bang-a-Boom!* (Big Finish, 2002).

Right: Graeme pictured during production of the audio adventure *To the Death* (Big Finish, 2011).

Below left: Nicholas Briggs, Sheridan Smith and Barnaby Edwards.

Below centre: Patrick Troughton as Dr Petal in *The Baddies*, a 1972 episode of *The Goodies*.

Below right: Jon Pertwee as Reverend Llewellyn Llewellyn Llewellyn Llewellyn in *Wacky Wales*, a 1975 episode of *The Goodies*.

→ must work as a proper villain and not just as comic relief. I made overtures via Graeme's agent and got a pretty immediate response. Graeme, it turned out, was a big Peter Butterworth fan and was thrilled to be his reincarnation. Graeme was an absolute delight: erudite, witty, a real company member, and a joy to work with."

Graeme had actually worked for Big Finish *before* becoming the Meddling Monk. "A rather nice job," he calls it, "with Sylvester McCoy and Bonnie Langford in *Bang-Bang-a-Boom!* [2002]. I played Professor Fassbinder, who got murdered. I'd been asked to do the gig by Barnaby Edwards, and at the studio I met Nicholas Briggs.

"I was really welcomed into the Big Finish family," Graeme continues. "Recording took place at the Moat Studios, where the actors were in stalls like racehorses. We could see each other through the soundproofed glass, but our sound feeds were separate, which made for efficient editing. My emotionally draining and deeply moving death scene as Dr Fassbinder only worked because you couldn't hear the howls of laughter coming from the rest of the cast." And Graeme singles out another important feature of the Big Finish experience: "The studio owner and sound engineer, Toby, provides sumptuous buffet lunches."

As for the Monk, Graeme confirms that "He's a lovely character to play. He's not evil as such, so I thought the way to play him would be as if I was playing the Doctor, apparently benign and friendly, single-minded, and sure of his own convictions. Like all Time Lords, I guess, the Monk is a scientist, but his experiments aren't always thought through. He's not one for calculating long-term results. He's inquisitive and inventive, but liable to make terrible mistakes, like taking the human race – with all its history, achievements and culture – and thinking, 'I wonder what would happen if I put it in the microwave?'"

In Graeme's view, the Monk, and his tendency to meddle, throws up some interesting speculations. "It's tempting to suggest that effective time travel might be the answer to so many woes – demonstrating the grim future we're lining up for our descendants, or planting modern technology in historic periods. But the trouble with meddling is that you can't guarantee the result. If the Ancient Egyptians had understood vaccines, would they have conquered the world, so we'd all now be worshipping beast-headed gods like a Mardi Gras parade? Or if the Romans had nuclear weapons, would any of us be here today?"

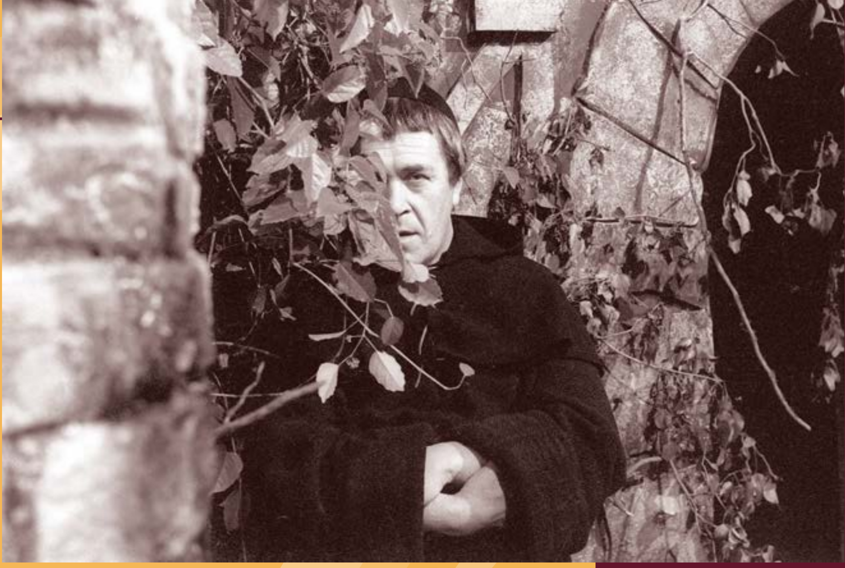
Doctors in the House

Nicholas [Briggs] and Barnaby [Edwards] made it clear early on that they were fans of *The Goodies*," Graeme recalls of his first brush with Big Finish. "And, of course, we were *Doctor Who* fans ourselves, having cast two earlier incumbents in our shows."

These were Patrick Troughton, who appeared in *The Baddies* (1972), a second-series instalment of *The Goodies*, and Jon Pertwee, who appeared three years later in the series five episode *Wacky Wales*. "Patrick was a delight, a gentle soul capable of being extremely silly," Graeme says. "He threw himself into the role of Dr Petal as if it were high drama. And Jon was great fun as Reverend Llewellyn Llewellyn Llewellyn. Yes, that was his name. A very funny man.

"The lesson Jon taught us," he adds, "was that, if you do a corporate job, be sure to get free samples. He called it 'toot'. I think he was referring to clothes, electrical goods, food and drink, and so on. We later did a gig for a luggage company and got some plastic suitcases. Toot.

"Jon was also having trouble with some of his longer, more complicated speeches during the recording of *Wacky Wales*, so he quite openly had them written down here and there around the set. He had one important line written on the floor in front of him. Unfortunately, it was near the door and, when Tim [Brooke-Taylor] entered, he stood squarely on Jon's next words. I'm sure it wasn't on purpose."

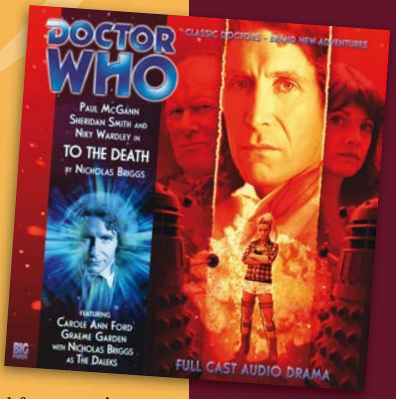


After six audio adventures with Graeme as the Monk, along came another incarnation – actor-comedian Rufus Hound. "The reason we looked elsewhere for another Monk was simply that Graeme wasn't available," explains Nicholas Briggs. "We thought: 'Well, the Monk's a Time Lord, so he can change his appearance.' We would have loved to have continued with Graeme and would certainly want to do so again in the future. That said, Rufus' performance is stupendous too, but in a very different way to Graeme's."

"I never watched the original series," Rufus recalls of 20th-century *Doctor Who*. "But I grew up loving sci-fi and fantasy through other shows – *Transformers*, *He-Man*, *The Mysterious Cities of Gold*, *Ulysses 31*, *Jayce and the Wheeled Warriors* etc. But in 2013 there was this fellow who worked at the Haymarket Theatre, where I was doing *One Man, Two Guvnors*, and we were talking about really loving the revamped *Doctor Who* that started with Russell T Davies in 2005. This fellow loved it so much, he had a group of mates who'd made a role-playing game based around it. To cut a long story short, they took it to BBC Worldwide, who loved it, and he developed the official game with them. He gave me the first version of the player guide, which was for the First Doctor. That was my initial exposure to 'classic' *Doctor Who*, and, of course, the first real enemy I came across was the Meddling Monk. So I already understood the Meddling Monk as a detailed character breakdown, which for an actor is a weird way to come across a role for the first time!

"When Big Finish asked me to do it," he adds, "I took to the internet to read up about it some more. Realising that Graeme had played it prior to me, I felt a real swell of pride. Graeme is the beating heart of all that was funny as I grew up, compounded by his work as the voice of Bananaman in the cartoon of the same name. He's a comic actor that can do serious work, in the same way that Peter Butterworth could. I wrote some horror stories for a book called *Dead Funny*, edited by Johnny Mains and Robin Ince, and their point of view was that comedians understand the fundamental psychology about what makes people laugh, which means there's a reasonable chance they might also understand how to make people scared. And that's the Meddling Monk's character: mirthful but Machiavellian, though not evil. A joy to inhabit."

> "That's the Meddling Monk's character: mirthful but Machiavellian, though not evil." **RUFUS HOUND**



Back in 1965, writer Dennis Spooner clearly had fun creating a foil for the Doctor in *The Time Meddler* – so much so he then wrote Butterworth's Monk into *The Daleks' Master Plan*, making him the first individual antagonist to enjoy a rematch with the Doctor.

Nicholas Briggs enjoys the process, too. "I really enjoyed writing the Monk," he says. "In one of my scripts, *To the Death* [2011], he became a slightly tragic figure, kind of falling for the companion Tamsin, who he stole from the Doctor. And then he was absolutely crushed when the Daleks killed her. Fallible, greedy characters are always fun to write for."

Rufus has his own take, from the performing point of view. "I've worked out a whole thing for the Monk. Because, why does the Monk exist? What differentiates the Monk from the Master or the Rani? What is the Monk's unique flavour of villainy? →

SPOILERS!
MISSY
3.3: TWO MONKS, ONE MISTRESS
BY JAMES KETTLE
MISSY – MICHELLE GOMEZ
THE MONK – RUFUS HOUND
THE NUN – GEMMA WHELAN

Top: The Monk conceals himself in the cloisters in *The Time Meddler*.

Above: *To the Death* starred Paul McGann as the Doctor and Sheridan Smith as Lucie Miller.

Left: Rufus Hound plays the Monk in *Two Monks, One Mistress*, an audio adventure in the box set *Missy and the Monk* (Big Finish, 2021).

Right: Gemma Whelan plays the Meddling Nun, a female incarnation of the Monk.

Far right: *Missy and the Monk* stars Michelle Gomez, Rufus Hound and Gemma Whelan.

Below: The audio adventure *Max Warp* (2008), featuring Graeme Garden as Geoffrey Vantage, was released on vinyl in 2019.

Bottom: Graeme and James Fleet during production of *Max Warp*.

MICHELLE GOMEZ
FEATURING RUFUS HOUND AND GEMMA WHELAN
FROM THE WORLDS OF
BBC DOCTOR WHO
MISSY
MISSY AND THE MONK

→ I think you've got to ask: 'What does the mindset of living outside of time do to you?' Yeah, I've got a whole backstory worked out for the Monk. I've now played him for so long, I keep revisiting him. He doesn't really go away. Also, in different scripts, sometimes he's required to be more of a straight kind of villain, with a bit of a darker side. And other times he's essentially wearing clown shoes. Don't tell my agent, but if the BBC called me for the role of the Doctor, I wouldn't be able to give a quick 'yes' because I'd rather keep playing the Monk forever!"

In the most recent set of Big Finish audio adventures, the Monk has gained a future female incarnation in the form of Gemma Whelan's Nun. "I lived out the cliché of being terrified behind the sofa," recalls Gemma of her first encounters with *Doctor Who*. "The Daleks were my main memory of it. We were sort of forced to watch it because my brother would have dibs on what we could watch on the television. People say I should definitely have got over the fear now, but it's interesting how we can be rather intrigued by scary things when we're younger. I do still find the Daleks terrifying. So yes, that was a very frightening memory that's stayed with me. Whenever they come on screen, I get very triggered!

> "Whereas Missy is the personification of all that is evil, the Nun is a bit less mad and a bit more mischievous." **GEMMA WHELAN**

"I love the fact they've done a female Monk," Gemma adds. "Or, in my case, the Nun – the same way they changed the Master into Missy in the television series. Whereas Missy is the personification of all that is evil, the Nun is a bit less mad and a bit more mischievous. Mind you, I probably *looked* mad, acting out in my cupboard!" The most recent box set of audio adventures – featuring Missy, the Monk and the Nun – was recorded, largely remotely, in lockdown. "Whether it was in the cupboard or in real life, I really enjoyed working with Big Finish – even if you can't really be physically together. In a way, you can be even more outrageous and relish it more, working in a little cupboard at home. Nobody could look at me!

"I didn't have any knowledge to draw on," she adds, "since this was the first time the Monk became female. They wanted her to be a bit 'jolly hockey sticks' in terms of voice, so you give them an example and hope they like it. Thankfully, they did! I felt confident then to explore her character from that initial voice. It was a great pleasure to turn the volume up on things – being as large as I was able to without going over the top.'

So, after all these different incarnations of the Monk, who does Graeme Garden think might be a good actor to bring in alongside Rufus, Gemma and himself – if there was to be a sort of *The Five Meddlers* story where lots of different timelines converged? "It would be fun to have a Meddling Mother Superior," he says. "A job for Alison Steadman, perhaps, or maybe Julie Walters..." **DWM**

Hitting the Charts

'THE FERRET'
VANTAGE
O'REILLEY
Max Warp LIVE
MAGELLAN DANUBE 4000
NEBULA TOSCANINI!
BBC
DOCTOR WHO
ASDA
Max Warp

With the Big Finish vinyl release of *Max Warp* in 2019, Graeme Garden hit the charts again – having done so many times in the 1970s as one third of *The Goodies*.

"I always felt our presence in the charts was a kind of parallel life," he points out. "Chart success wasn't anything we set out to do, although Bill [Oddie] might have hankered for it a bit. When it happened, it was all a bit unreal, but we had some jolly times doing music shows and going on *Top of the Pops*, followed by going out to dinner with [the female dance troupe] Pan's People.

"Hitting the charts with *Max Warp* was, again, an unsought surprise – it happened some while after the recording was made. I was delighted for Big Finish that their work was getting that kind of recognition, and it was great fun doing a different character in the form of Geoffrey Vantage [in a parody of the BBC car show *Top Gear*]. I'm not sure my impression of Jeremy Clarkson was up there with Rory Bremner's, but the spirit was there."

BBC

DOCTOR WHO

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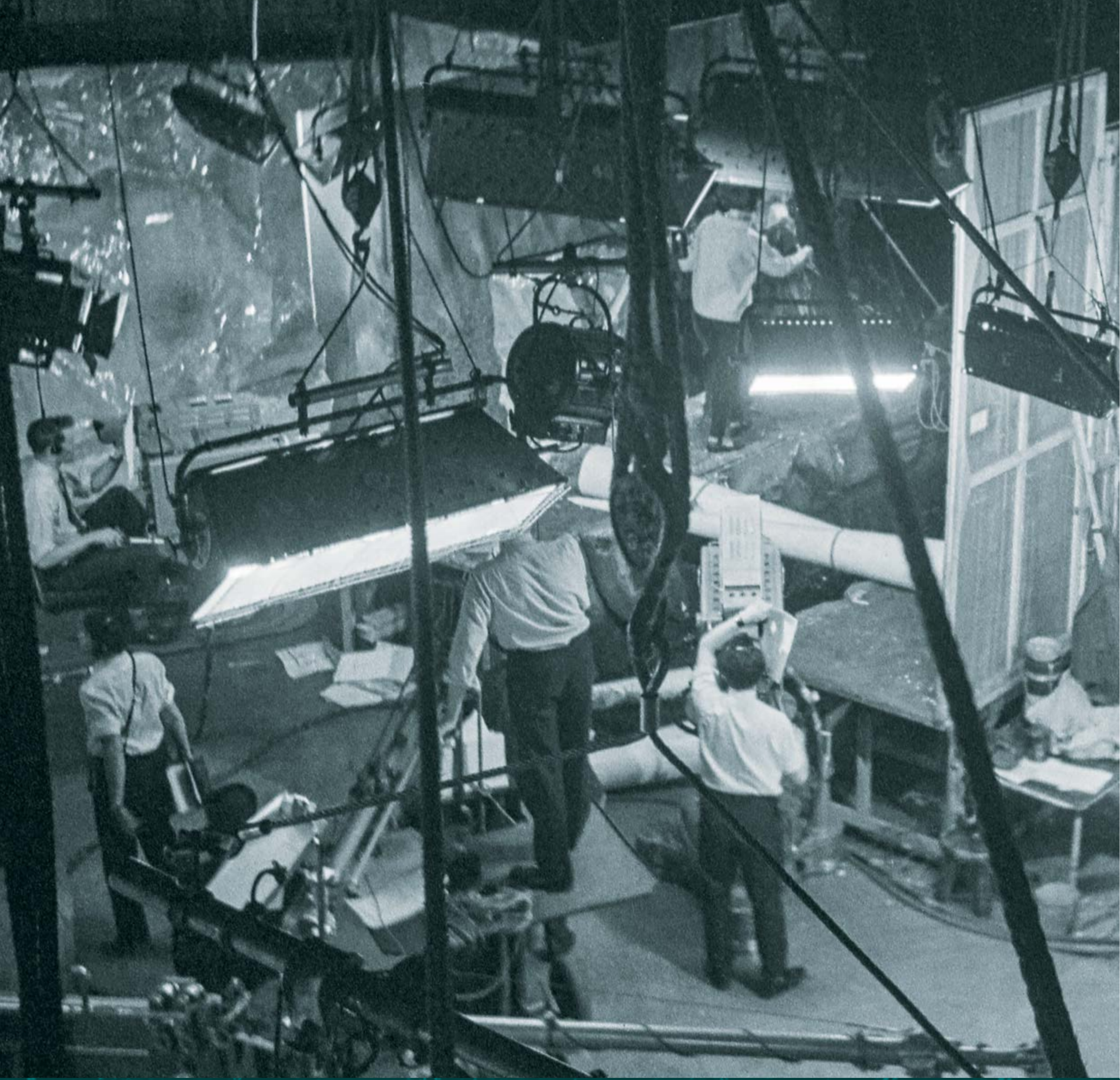
TALES OF TERROR

In April 1964, when *Doctor Who* was just half way through the recording of its first series, a young BBC technician took some photographs of an episode being rehearsed at Lime Grove Studios. As these photos are published for the first time, **NEIL HARLAN** shares his memories with **NEIL COLE**.



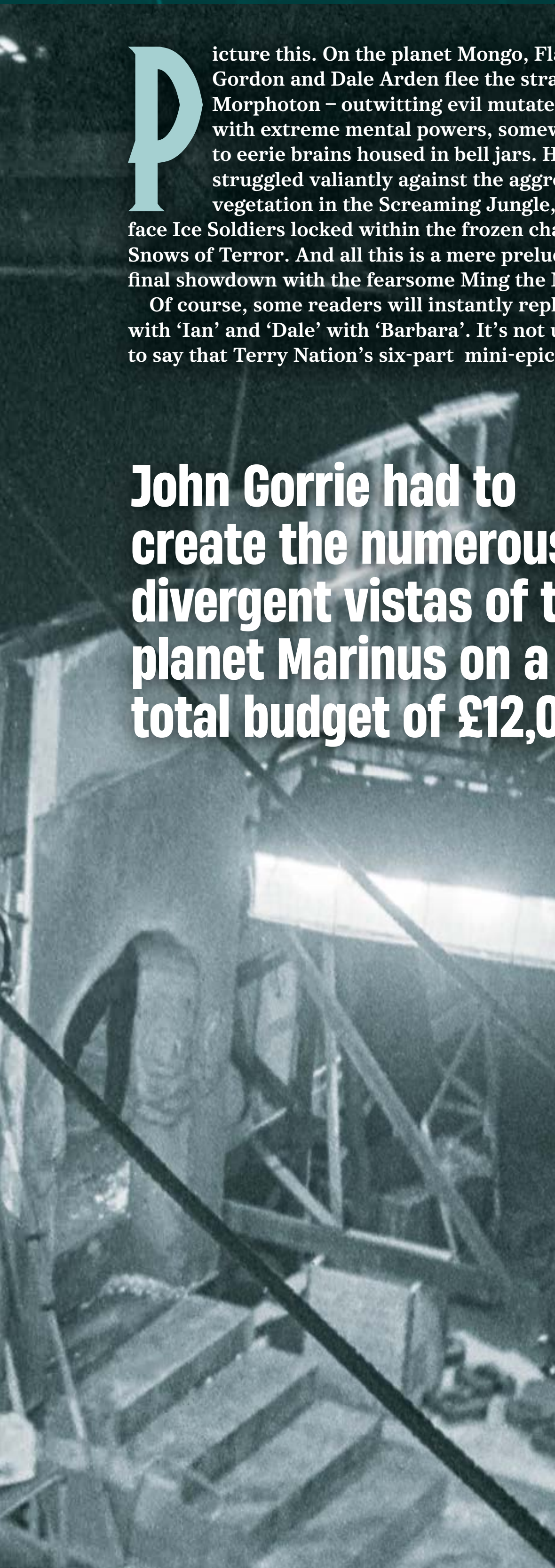
Picture this. On the planet Mongo, Flash Gordon and Dale Arden flee the strange city of Morphoton – outwitting evil mutated creatures with extreme mental powers, somewhat akin to eerie brains housed in bell jars. Having struggled valiantly against the aggressive vegetation in the Screaming Jungle, they then face Ice Soldiers locked within the frozen chasms of the Snows of Terror. And all this is a mere prelude to their final showdown with the fearsome Ming the Merciless.

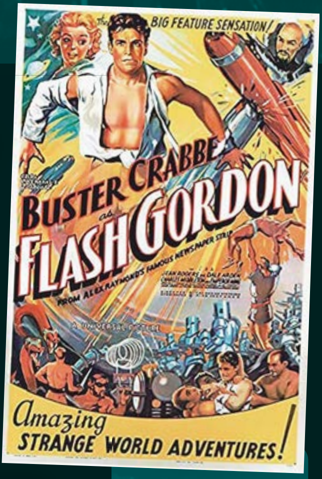
Of course, some readers will instantly replace ‘Flash’ with ‘Ian’ and ‘Dale’ with ‘Barbara’. It’s not unfair to say that Terry Nation’s six-part mini-epic, *The Keys of Marinus* (1964), remains the closest *Doctor Who* ever got to the Saturday-morning picture-show perils of the 1936 classic *Flash Gordon*, replete with rocket ships (which through Nation’s eyes become glass submarines), the eccentric Dr Zarkov (read: the Doctor) and the alien warlord Ming (read: Yartek). Even more than these character archetypes, it’s the story’s narrative structure that places *The Keys of Marinus* firmly in the realm of ‘pulp sci-fi serial’ – and this would prove a huge challenge for *Doctor Who*’s production team.

In 1936, director Frederick Stephani had a reported budget of around $350,000 to create the multiple worlds required for *Flash Gordon*. In addition, Stephani enjoyed the formidable resources of Hollywood’s Universal Pictures. By contrast, *Doctor Who* director John Gorrie had to create the numerous divergent vistas of the planet Marinus on a total budget of £12,000 using the modest facilities of the BBC’s notoriously small Lime Grove facility.

In the very early days of *Doctor Who*, the realisation of sets and props for any given story was handled by →

John Gorrie had to create the numerous divergent vistas of the planet Marinus on a total budget of £12,000.



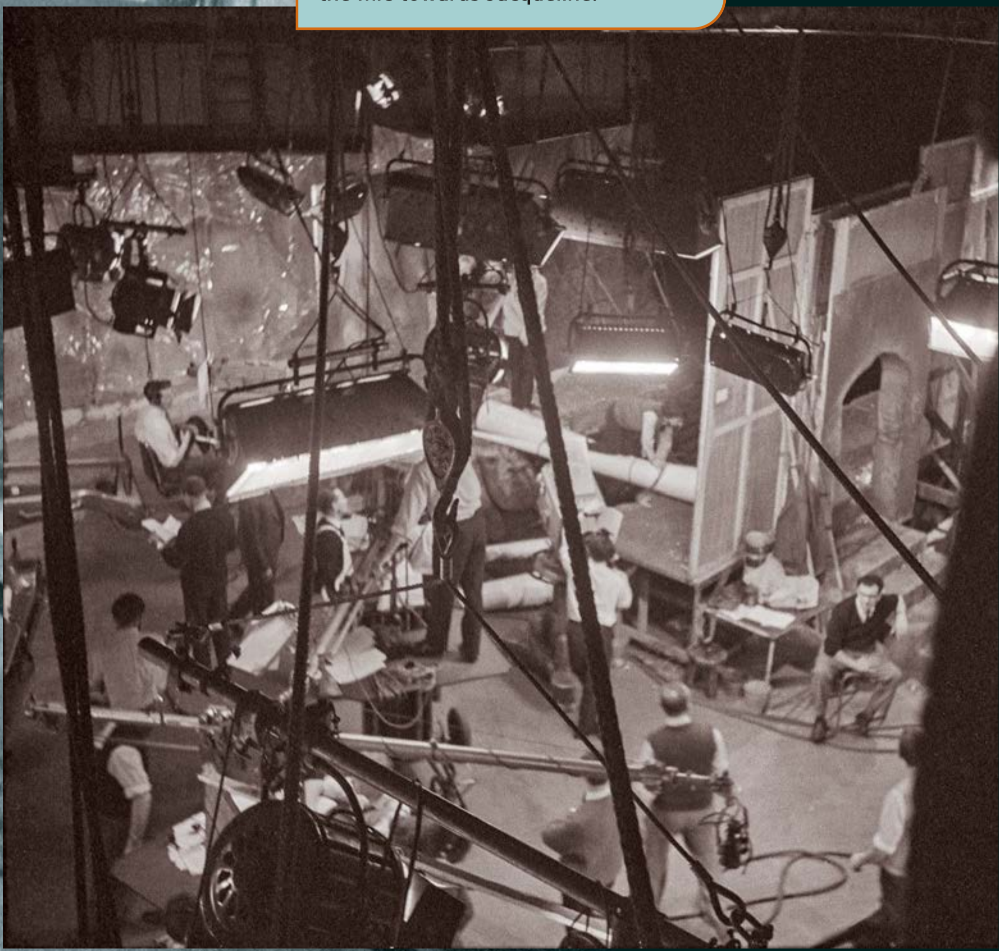


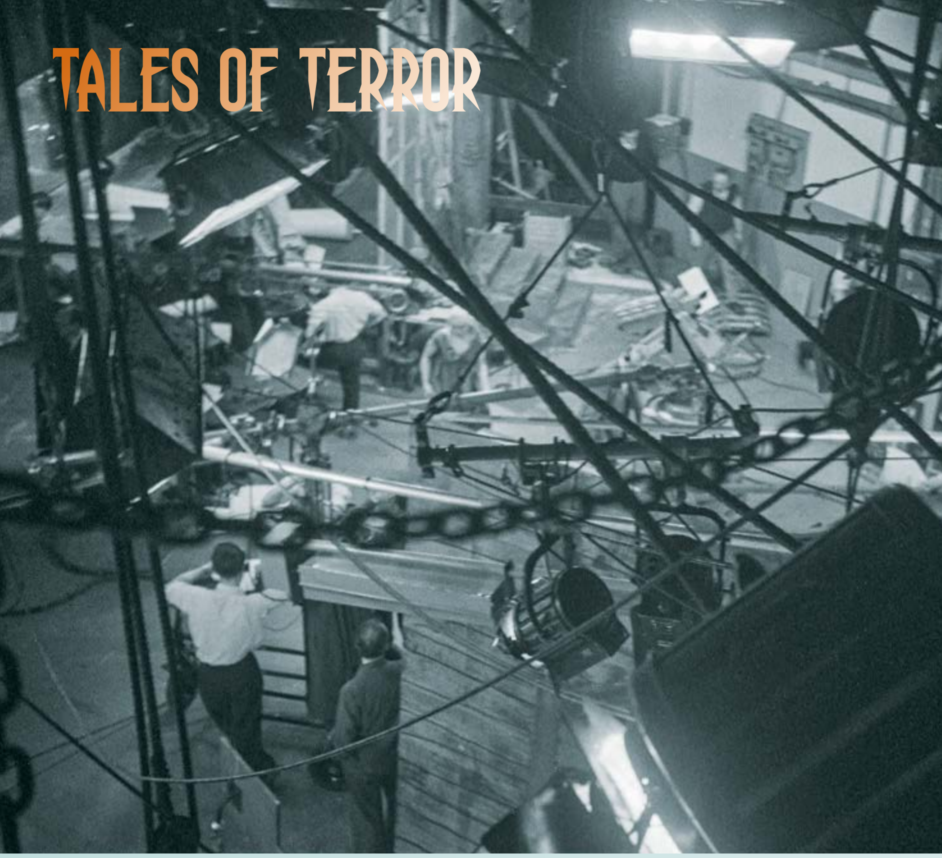
Opposite page above: Ian (William Russell) and Altos (Robin Phillips) build a bridge in *The Snows of Terror*, the fourth episode of *The Keys of Marinus* (1964).

Above: *The Keys of Marinus* was influenced by the cliffhanger serials writer Terry Nation remembered from his youth, notably the 1936 production *Flash Gordon*.

Below left: Susan (Carole Ann Ford) crosses the ice chasm using the bridge laid by Ian and Altos.

“Jacqueline Hill can be seen on the set for the ice chasm, at the top centre in the these photos,” says Neil, describing the pictures on this page. “Carole Ann Ford is also visible in the second picture, to Jacqueline’s right. To the left, there’s another part of a set with ice walls. Across the bottom of these photos is a microphone boom. Another one can be seen with the mic towards Jacqueline.”





"The Ice chasm is now top left," says Neil. "Katahrine Schofield [as Sabetha] can just be seen coming away from that set. To the right of her is an unattended camera, pointing down with its viewfinder tipped up."

Above right: Susan and Sabetha (Katharine Schofield) in the ice caves.

Right: *Keys of Marinus* designer Raymond Cusick, pictured in 1964 with his most famous creations.

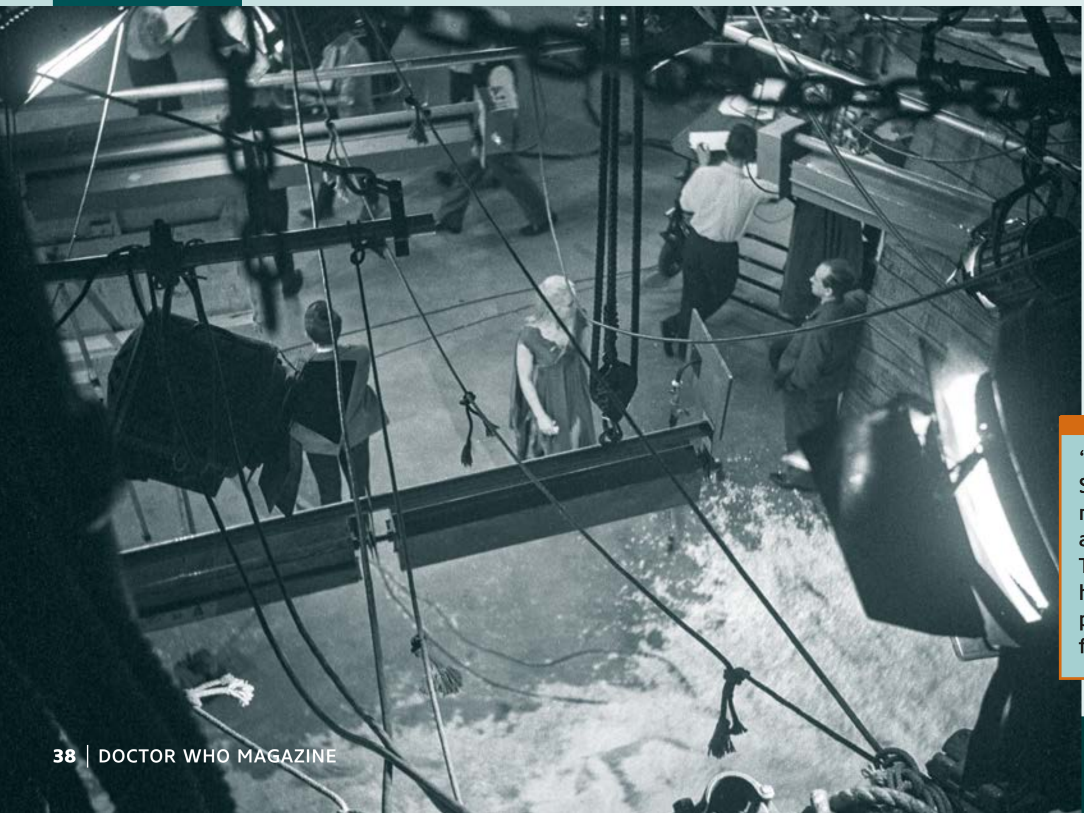
→ a single designer. During the show's first season (1963-64), two designers – Barry Newbery and Raymond Cusick – would alternate design responsibilities, matching the programme's own pattern of historical stories followed by science-fiction ones. Thanks largely to his designs for the first Dalek serial, Cusick was quickly positioned as the favoured designer for the second type.

Having completed work on the TARDIS-bound, design-lite *Inside the Spaceship* (aka *The Edge of Destruction*, 1964), Cusick's next task was to realise Nation's requirements for *The Keys of Marinus*. Like *Flash Gordon*, *Marinus* would effectively feature a new environment every episode, meaning that new sets would need to be constructed from scratch each week.

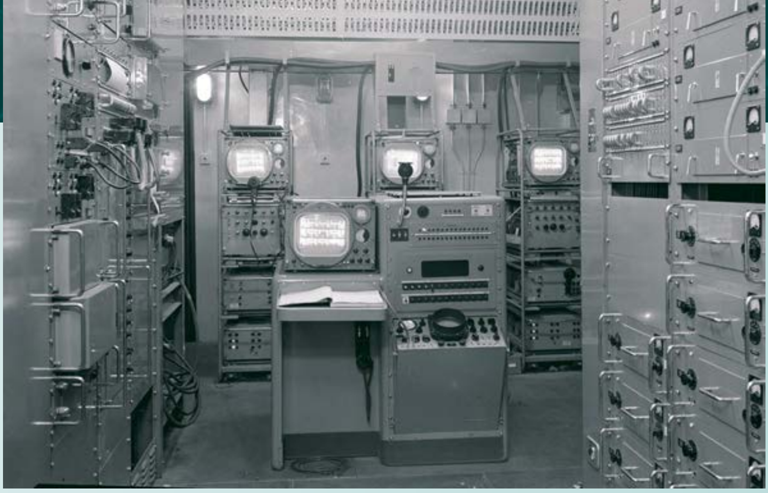
Episode four of *The Keys of Marinus*, *The Snows of Terror*, brings Ian (William Russell), Barbara (Jacqueline Hill), Susan (Carole Ann Ford) and Sabetha (Katharine Schofield) to another pulp sci-fi staple – the ice planet (in this case, a frozen region of Marinus).

For a first-hand account of what it was like to work at Lime Grove, particularly on an episode with such barely feasible demands as *The Snows of Terror*, we can turn to Neil Harlan.

Neil's first official *Doctor Who* work was on 1964's *Planet of Giants*, for which he operated a telecine machine, playing in filmed inserts during the recording of the first episode in Studio 4 at Television Centre. However, some four months prior to this, Neil – then at Lime Grove – managed



"In this one Katharine Schofield can be seen more clearly, in the centre, approaching some snow. To the right, the rough horizontal boarding could possibly be part of the set for Vasor the trapper's hut."



to glimpse one of the programme's earlier visits to an inhospitable world.

Neil joined the BBC shortly after leaving school; the plan was to gain experience in broadcast engineering before going to university. Following a three-month training course at the BBC's Engineering Training Department in Evesham, Neil was posted to Lime Grove in 1963, initially in the sound maintenance department. It was during his last days there, prior to moving to the relatively new Television Centre, that Neil entered the icy landscape of Marinus – in Lime Grove Studio D – during camera rehearsals for *The Snows of Terror*.

"Lime Grove was a notorious rabbit warren, easy to get lost in," he remembers. "One of the five large studios was used as a scenery store and I remember seeing the TARDIS and the control console there. I think I also saw one or more Daleks. The last of the initial Dalek episodes was recorded in January 1964, soon after I started there. I don't have clear memories of watching *Doctor Who* at that time, partly through not owning a TV! But I must have seen the Daleks when I was at home the previous Christmas. They caused quite a stir at the time."

> **"Lime Grove was a notorious rabbit warren, easy to get lost in."**

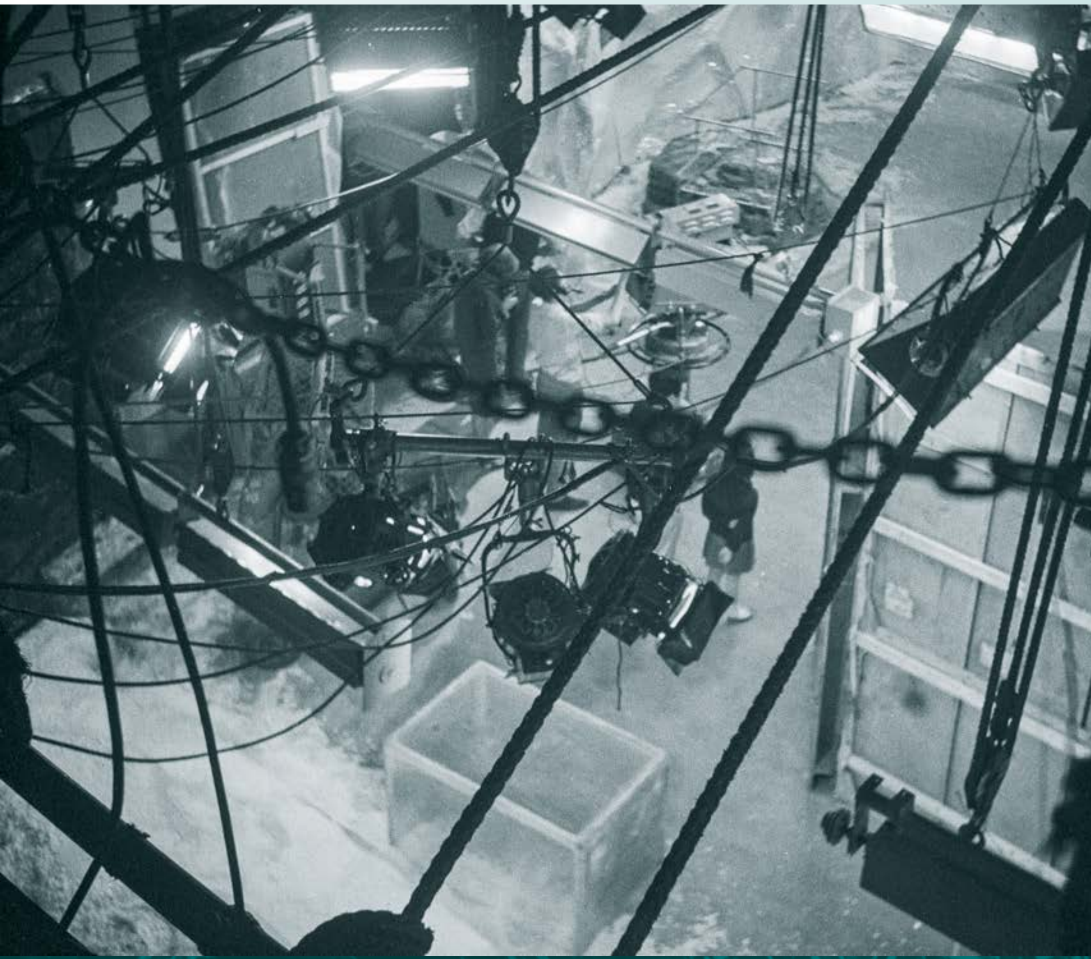
Neil's work was largely located in the central maintenance area, but he'd also go into the studios' sound control rooms to carry out on-site repairs. On Friday 10 April 1964, the recording day for *The Snows of Terror*, the fledgling sound technician was at a loose end. Entering Studio D, he went up to the narrow lighting gallery. Unofficial photography wasn't allowed, but Neil brought a stills camera his father had given him. "He'd bought it in the early 1930s, so it was already over 30 years old," he says. "When folded, it was pocket-sized, so it was good for taking into the studio unobtrusively. It was, however, quite slow to wind on to the next frame. In the semi-darkness of the gallery, I had to be careful to wind on until the next number appeared right in the centre of the camera's little red window. There was no automatic exposure, of course, and I didn't have a light meter."

Neil used the camera to take a handful of photographs while →

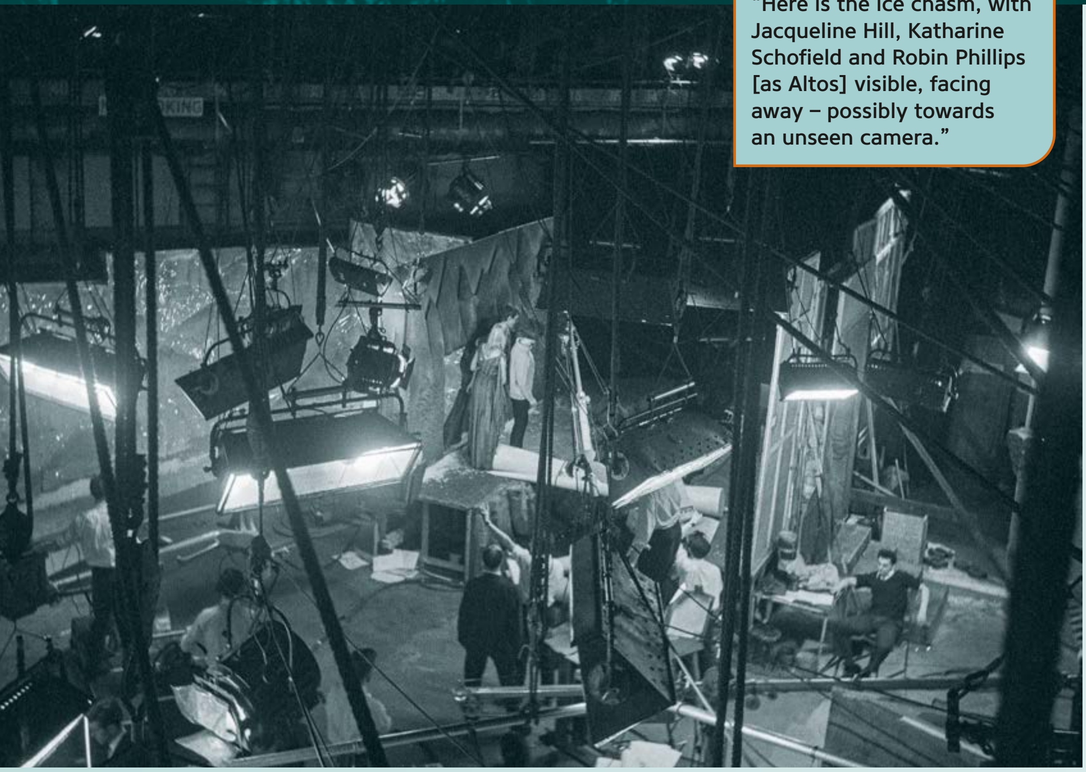
Above left: Barbara (Jacqueline Hill) with the trapper Vasor (Francis De Wolff) in his hut.

Above right: One of the control rooms at Lime Grove.

Below right: Ice Soldiers guard the block containing one of the keys; the soldiers awake when Sabetha takes the key from the melted block.



"I'm not clear where in the studio this is, in relation to the first three pictures," says Neil. "The heating pipework, used to melt the ice block containing the key, can be seen top centre. The ice block itself can be seen bottom centre, presumably before it was put in place or after it had 'melted'."



"Here is the ice chasm, with Jacqueline Hill, Katharine Schofield and Robin Phillips [as Altos] visible, facing away – possibly towards an unseen camera."

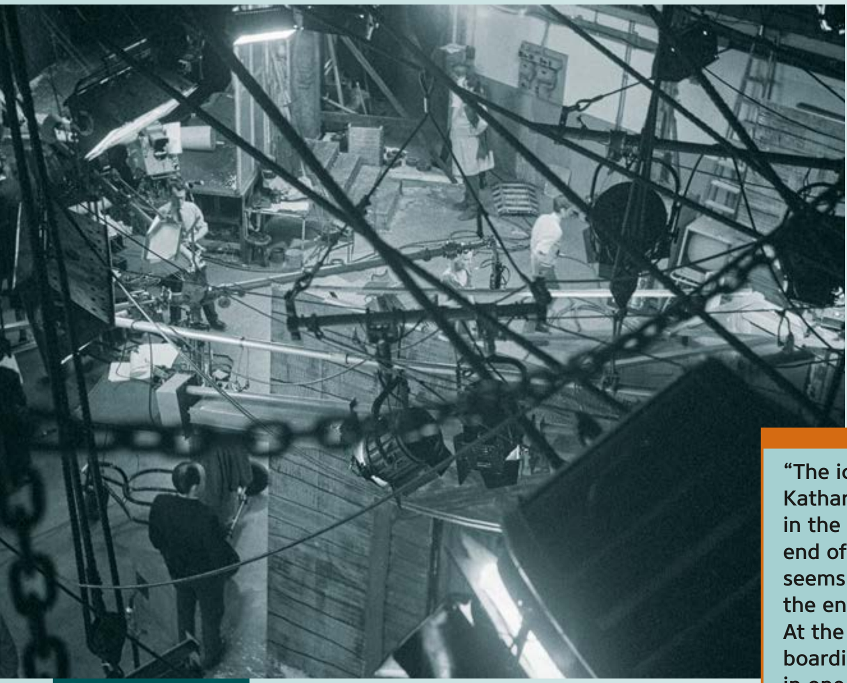
→ the episode was being rehearsed. Luckily, he escaped unobserved. "I can't remember what prompted me to take the pictures," he says. "They were the only ones I took in a studio that year. It was possibly because I was soon going to be moving to Television Centre and wanted to take advantage of knowing my way around Lime Grove."

Offering some context, Neil observes that "The lighting equipment hadn't been fully modernised, so, rather than a series of motorised hoists coming down from the ceiling, there was much use of ropes, pulleys and chains. You can see these in the photos, which were taken from the lighting gallery at the other side of the studio – probably because I didn't want to get noticed. There's not much detail of the characters because of the distance and relatively long exposure, and the lights, cables and equipment obscure things too. But they give an interesting and unusual perspective, showing the complex set-up behind the scenes. William Hartnell was apparently on holiday for this and the previous episode, so unfortunately there's no Doctor or TARDIS to be seen."

What *can* be seen are the walls of the ice caves that Raymond Cusick created by repurposing generic 'rock wall' flats from BBC stock sets. Unfortunately, these would have been better described as 'stone wall' flats, so the studio lighting had to be lowered to disguise their true appearance. "I've got no personal information or memories of this," says Neil, "and I've only seen the episode for the first time recently, but after watching the DVD it seems to me that the walls might have been covered with crumpled cellophane to give the appearance of smooth and shiny ice. You can certainly see bright reflections from the walls in some of my photos. This could explain why the studio lights were lowered – the high levels of reflections might have overloaded the cameras."

Neil is modest about his brief association with *Doctor Who*, but the publication of these photographs will be welcomed by anyone with an interest in the history of 1960s television production. Studio floorplans for *The Snows of Terror* don't appear to have survived, but these pictures clearly illustrate the cramped conditions at Lime Grove. Despite Cusick's ingenuity, it's easy to see why producer Verity Lambert and so many of her *Doctor Who* colleagues felt that the antiquated Studio D was inadequate for their ambitious new sci-fi show.

The pictures offer us a fascinating, behind-the-scenes glimpse of a programme that was struggling to overcome those limitations. **DWM**



"The ice chasm is top right. Katharine Schofield is just visible in the centre, near a mic on the end of a boom. At top centre, there seems to be a character facing the entrance to the ice chasm. At the centre front is some rough boarding, which is also visible in one of the earlier pictures."

"The walls might have been covered with crumpled cellophane."

Right: The walls of the ice-cave set appear to have been covered with cellophane.

Far right: Susan and Sabetha approach the rope bridge across the chasm.

The Snows of Terror set photos © Neil Harlan.

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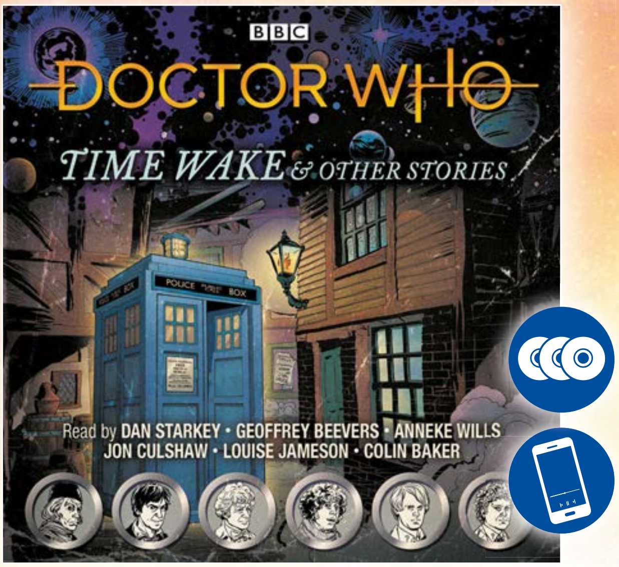
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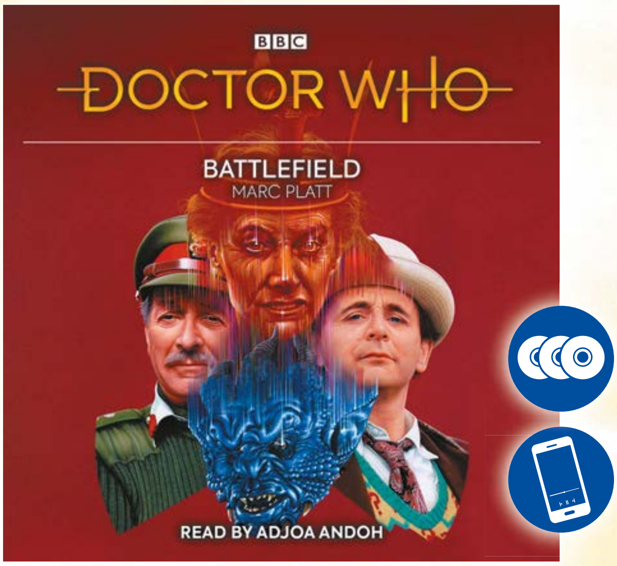
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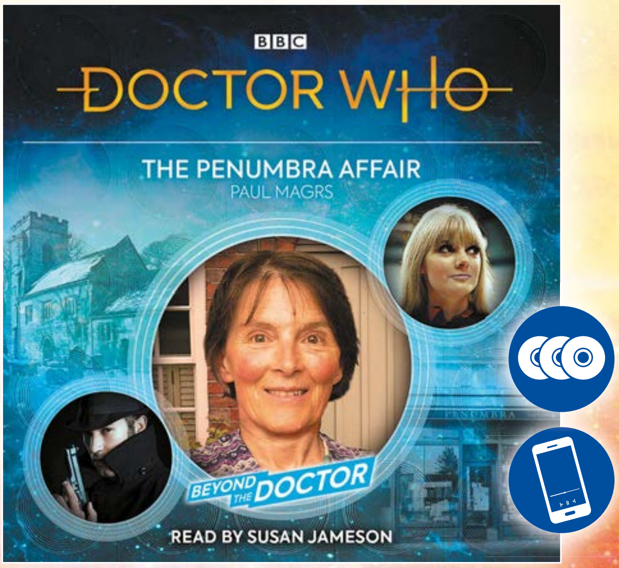
MARC PLATT
READ BY ADJOA ANDOH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AFTER HENRY

Henry Lincoln, who died in February, was the last surviving writer of 1960s *Doctor Who*. Best known for the investigations that helped to inspire *The Da Vinci Code*, he also co-created *Doctor Who*'s Yeti and Brigadier, as **SIMON GUERRIER** explains.

In 2002, when Doctor Who Magazine tracked down the notoriously elusive writer Henry Lincoln, his response was hardly cordial. "Normally I have nothing to do with *Doctor Who*," he insisted. "Ancient history! It doesn't relate to me anymore!"

The irony, of course, was that so much of Henry Lincoln's extraordinary career was rooted in the ancient past.

Born Henry Soskin in London on 12 February 1930, Lincoln initially trained as a clerk. Aged 18, "I got a national service posting to Bermuda," he told the *Daily Mirror*. "Bermuda was a plum location, of course. And everyone thought I was quite made when I did a swap for Egypt [because] I had always been interested in Egyptology, and I thought the government might as well pay for me to go there!"

This was typically contrarian. In the Royal Army Service Corps at Suez, Private Soskin was required to study modern Arabic, but he also taught himself to read and write ancient Egyptian hieroglyphs. Then, after an acclaimed performance as Roderigo in a production of *Othello* put on by the Theatre Club of the General Headquarters, he fell for theatre and abandoned plans to go to university. Instead, when his national service ended in 1950, he joined the Chepstow Theatre in Notting Hill Gate, subsequently graduating from RADA in 1952 alongside David Spenser – who would appear in Soskin's first *Doctor Who* story.

Soskin had a busy and varied acting career for the next 15 years. The *Daily Mirror* noted that this "blond, very English-looking gentleman" could transform himself with make-up. It wasn't uncommon at the time for white actors to 'black up', but when Soskin played Arabs – as he did multiple times – he could also speak the language. And he kept up with his hieroglyphs, doodling them on his scripts while bored during rehearsals. Word soon got round that he was writing rude, coded messages about the producer, using his historical knowledge to undermine authority.

With Soskin's Egyptological knowledge in mind, producer-director Cecil Petty cast him in the 1961 TV series *Secret of the Nubian Tomb* and asked him to vet the script for historical accuracy. "I ended up having to rewrite the whole thing," Soskin later recalled, "and to everybody's amazement – mine most of all – it was a huge success!" He hadn't meant to be a writer, but with a young family to support he couldn't resist Petty's repeated offers of "a bag of gold" – as Soskin called it – for work on other TV projects, including the soap opera *Emergency Ward 10*. "I wrote 33 scripts [for that] in ten months," said Soskin, "and I really learned how to write." He'd only meant to supplement his income as an actor, but prolific success as a writer meant directors assumed he'd given up acting, meaning he missed out on good roles.

MIDLANDS EDITION

Feb 2 – Feb 8 ITV Programmes Pages 24 – 37

TV TIMES

EMERGENCY—WARD 10 - No 100

EVERY WEEK FEATURES FOR MIDLANDS VIEWERS

Above: Henry Lincoln was a writer, actor and television presenter.

Top right: RADA graduate Henry Soskin in 1952.

Right above: Soskin wrote several scripts for the soap opera *Emergency Ward 10* – the 100th episode of the show featured on the cover of the *TV Times* in 1958.

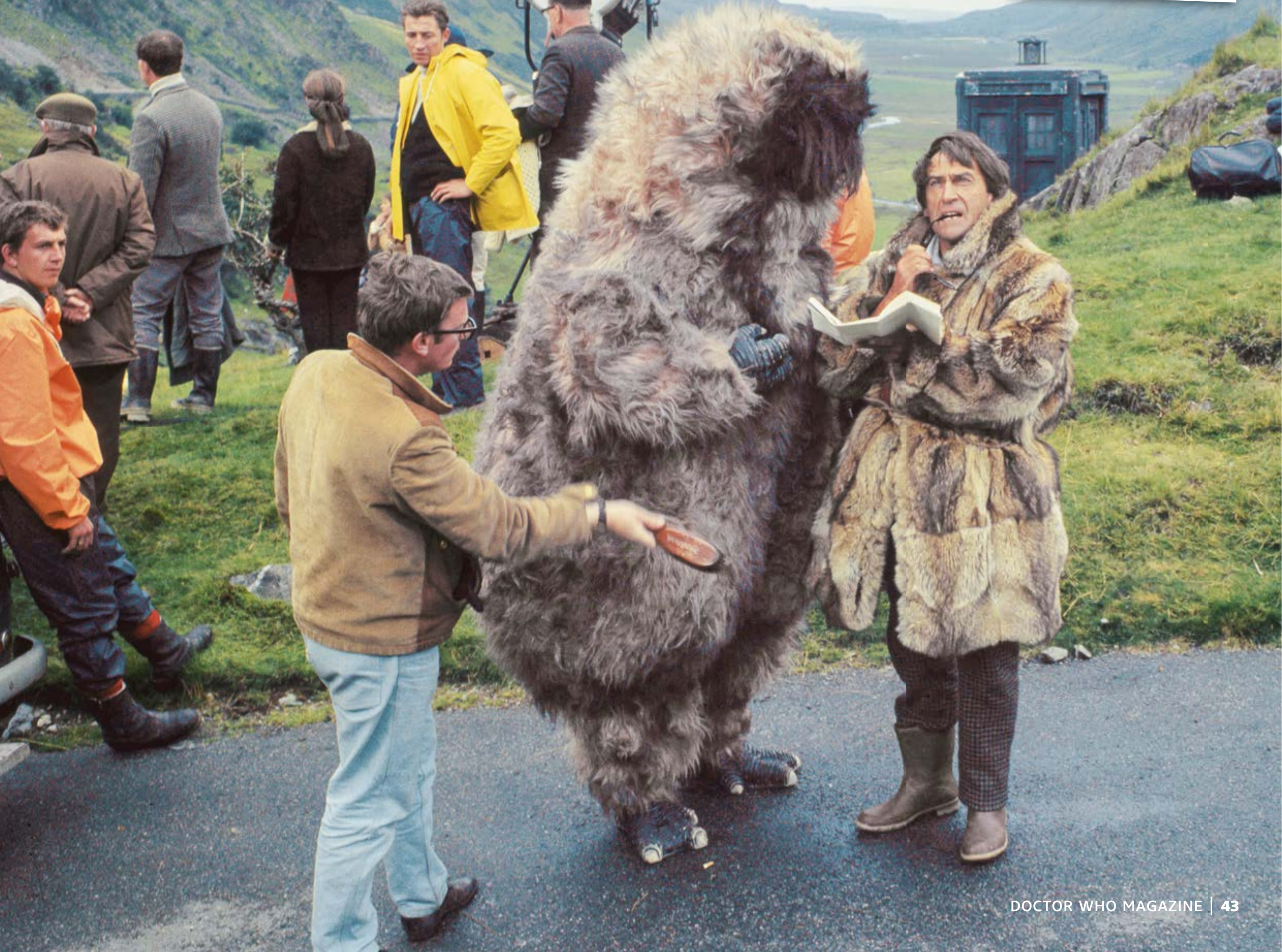
Right below: Soskin as Emir Abdulla Akaba in *Death a La Carte*, a 1963 episode of *The Avengers*.

Soskin may have given up on writing were it not for a chance encounter with a fellow actor who lived near him in West London. He'd worked with Patrick Troughton in the TV plays *The Condemned* (1956) and *The Silver Box* (1959), as well as in a 1959 episode of the police series *No Hiding Place* and the 1966 drama *The Liars*. When they met up in Kew in early 1967, Troughton was some months into his tenure as the Second Doctor. As Soskin then told a friend, "Pat was enjoying his time on *Doctor Who*, but was less keen on the adventures in space, and wanted a story set on Earth."

This friend was another actor whom Soskin had met on *No Hiding Place*. Like Soskin, Mervyn Haisman had recently turned to writing; his first credited TV work, an episode of *Dr Finlay's Casebook,* was broadcast on 26 February 1967. Soskin's wife suggested that they collaborate. "We both had kids so we knew what *Doctor Who* was all about," Haisman told **DWM** in 1998. Since Troughton was "anxious to get back to mother Earth," Haisman told BSB's *31 Who* programme in 1990, "we came up with the idea of a monster, a creature, that people knew about but had never actually seen. First of all, we thought about the Loch Ness Monster."

Then, drawing on Soskin's interest in mythology, they settled on the Yeti – tall, ape-like creatures reputed to live in the Himalayas. The *Doctor Who* team quickly commissioned *The Abominable Snowmen*, written by Haisman and 'Henry Lincoln', a pseudonym Soskin would now use for all writing work to protect his career as an actor. Their scripts were very well received; even before the story had been broadcast, Haisman and Lincoln were commissioned for a sequel. *The Web of Fear* (1968) saw the Yeti invade modern-day London, with the Doctor assisted by a brave young colonel called Lethbridge-Stewart. →

> **"WE CAME UP WITH THE IDEA OF A MONSTER, A CREATURE, THAT PEOPLE KNEW ABOUT BUT HAD NEVER ACTUALLY SEEN." MERVYN HAISMAN**

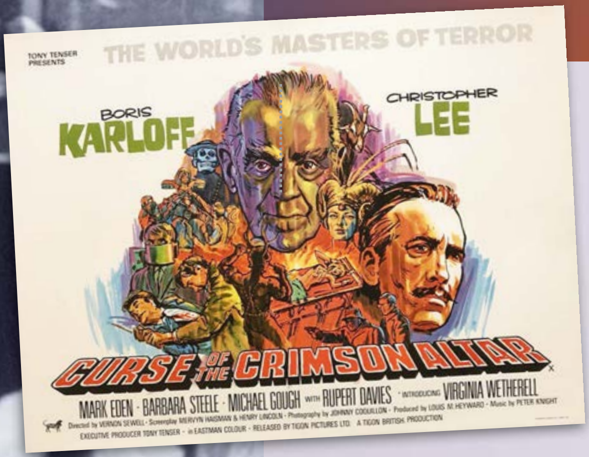


Left: Yeti on the streets of London during location filming for *The Web of Fear* (1968).

Below: Mervyn Haisman, Henry Lincoln's co-writer on *Doctor Who*, in September 1990.

Bottom: Patrick Troughton (right) on location in Snowdonia during production of *The Abominable Snowmen* (1967).

Above left: Nicholas Courtney (as Colonel Lethbridge-Stewart) during location filming in London for *The Web of Fear*.


TONY TENSER PRESENTS
THE WORLD'S MASTERS OF TERROR
BORIS KARLOFF
CHRISTOPHER LEE
CURSE OF THE CRIMSON ALTAR
MARK EDEN · BARBARA STEELE · MICHAEL GOUGH WITH RUPERT DAVIES · INTRODUCING VIRGINIA WETHERELL

Above right: A poster for *Curse of the Crimson Altar* (1968), a horror movie written by Haisman and Lincoln.

→ This story was even more successful, and the production team soon reworked the whole format of *Doctor Who* in its image: until the mid 1970s, the norm was to be adventures set on contemporary Earth, with the Doctor assisting the promoted Brigadier Lethbridge-Stewart. Even now, more than 50 years after those two Yeti stories were first broadcast, they remain compelling and continue to win over new viewers, with DVD and Blu-ray releases in 2021 and 2022.

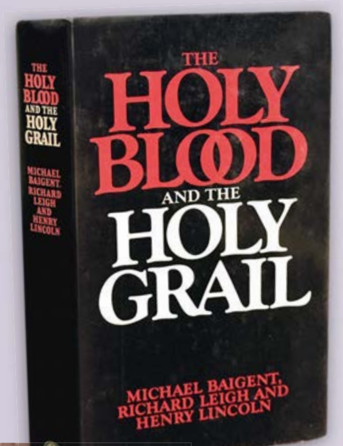
However, Haisman and Lincoln fell out with the very production team that adopted the format of *The Web of Fear*. The writers were so unhappy with changes imposed on *The Dominators* (1968) that they took their names off it – it was credited to another pseudonym, 'Norman Ashby'. There was legal wrangling, too, between Haisman, Lincoln and the BBC over rights to license merchandise based on the story's robotic Quarks. Decades later, Lincoln was still irate about the series and the issue of rights.

Yet he and Haisman continued to write together for many years and with considerable success: there were episodes of different police drama series, the horror movie *Curse of the Crimson Altar*, even material for magician-comedian Tommy Cooper's 1969 Christmas special. That year, while on holiday in southern France, Lincoln read a book that would change his life. In it, author Gérard de Sède claimed that treasure supposedly found in a church in the village of Rennes-le-Château was linked to a secret society.

"I wasn't particularly interested in mysteries in any sense other than as a writer of drama," Lincoln told **DWM** – but having recognised dramatic potential, his passion for history and knowledge of languages helped him tease out more of the story. In March 1971, Lincoln – using his writing name, not Soskin – presented his findings in an episode of the prestigious BBC archaeology series *Chronicle*, arguing that what had been discovered was the lost treasure of the biblical King Solomon.

Two more episodes of *Chronicle* followed Lincoln's ongoing investigations and ever more extraordinary claims. His 1982 book *The Holy Blood and the Holy Grail*, written with Michael Baigent and Richard Leigh, proposed that Jesus didn't die on the cross but moved to southern France and had a family, his descendants intermarrying with the French royal family and becoming linked to a secret society, the Priory of Sion. The book became a huge international bestseller, and in its wake Lincoln produced more books and documentaries investigating further mysteries.

LINCOLN AND HAISMAN WERE SO UNHAPPY WITH CHANGES IMPOSED ON *THE DOMINATORS* THAT THEY TOOK THEIR NAMES OFF IT.


THE HOLY BLOOD AND THE HOLY GRAIL
MICHAEL BAIGENT, RICHARD LEIGH AND HENRY LINCOLN

Right inset: The international bestseller *The Holy Blood and the Holy Grail*, first published in 1982.

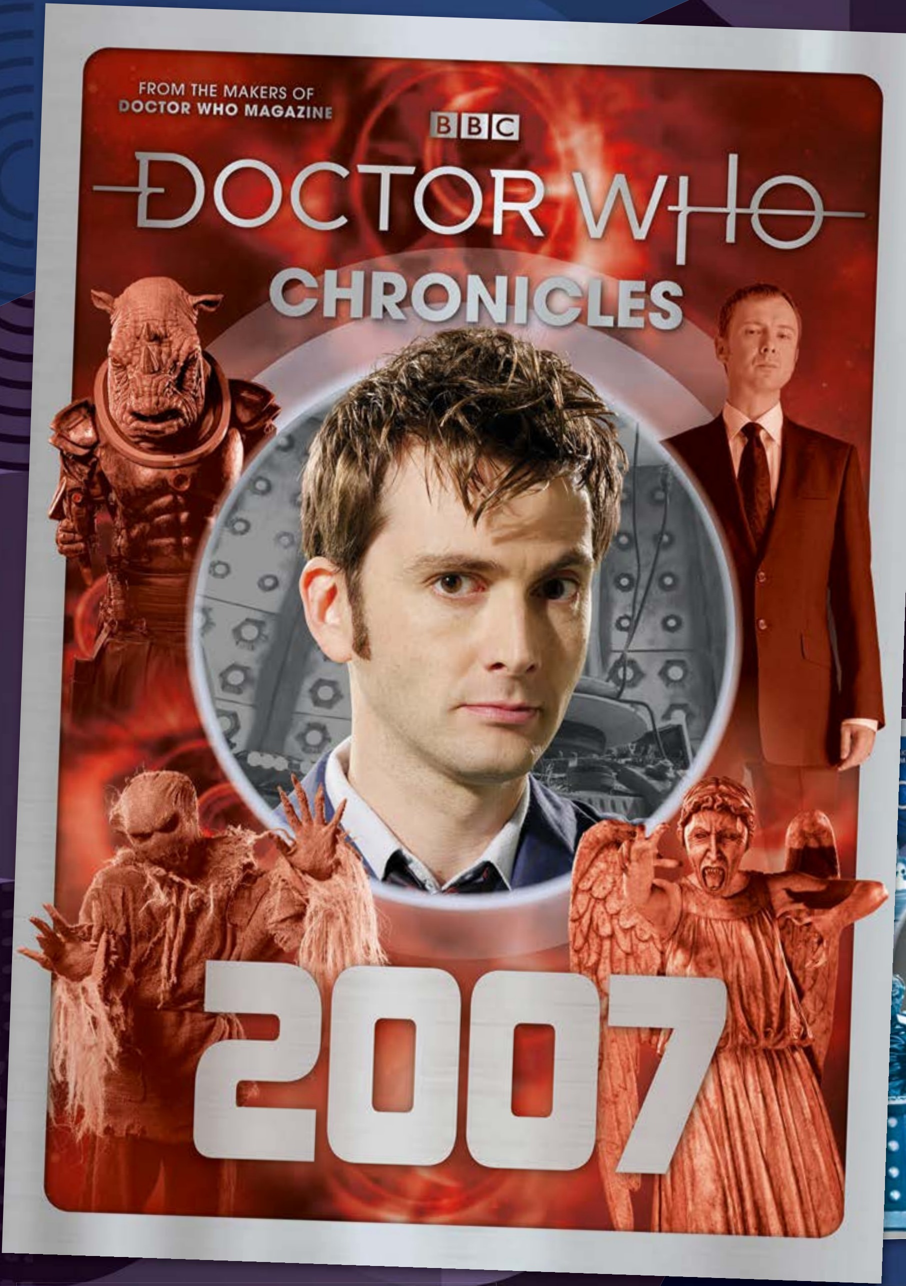
Another bestseller, Dan Brown's novel *The Da Vinci Code* (2003), drew extensively on *The Holy Blood*, prompting Leigh and Baigent to sue the publisher. It's telling that Lincoln wasn't part of this: he thought Brown had been "naughty" but acknowledged his own debt to de Sède's research. The High Court concluded anyway that Leigh and Baigent's "argument was vague and shifted course during the trial", and the case was dismissed. Meanwhile, the case made in *The Holy Blood* was being seriously questioned. It now looks as though it's based on forged documents, and that de Sède knowingly executed an elaborate hoax.

Perhaps Lincoln had come to realise this, which is why he didn't take part in the legal case. And perhaps he didn't think it mattered, as his interest had always been in the dramatic potential of the story. Perhaps what made him so good for *Doctor Who* was that he saw history as adventure rather than an academic discipline.

I'd hoped to interview him about this and his career more widely, but a request to speak to him last year was declined. I asked his agent, Barbara Levy, what he had been like in person. "Henry was full of character and life, right into his 90s," she told me. "Endlessly curious, he was a delight to represent." **DWM**

Below: Educator Balan (Johnson Bayly) and two Quarks in *The Dominators* (1968).

Explore the landmark years of *Doctor Who*'s history...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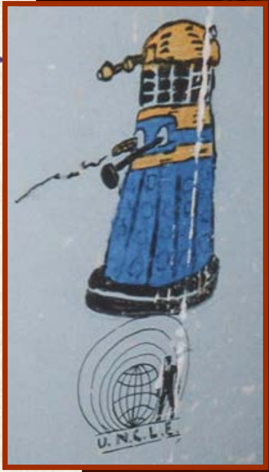
INVISIBLE INK

As well as creating album covers for the biggest names in rock, **JEFF CUMMINS** painted some of the best-loved illustrations for Target and the *New Adventures* novels. As he makes his long-awaited return to the world of *Doctor Who*, he talks to **BOB FISCHER** about his new book and a career that began almost 50 years ago…



"When we were redecorating, my dad would let us draw on the walls before the next lot of wallpaper went on," recalls Jeff Cummins with a chuckle. "So I must have done that drawing around the time the Daleks first appeared in *Doctor Who*. Then it was hidden for at least 20 years! When it was finally uncovered, my sister took a photo and sent it to me…"

He's recalling a felt-tip Dalek drawn on the bedroom wall of the Cummins family home, circa 1964. Jeff was nine years old at the time, growing up in the tiny Welsh village of Greenfield. It's an illustration included in *The Invisible Artist*, a sumptuous new book showcasing six decades of Jeff's evocative artwork, from childhood drawings of his favourite TV shows to bestselling record sleeves for the likes of Paul McCartney and Eric Clapton. And, of course, the *Doctor Who* illustrations that have become a touchstone for generations of fans: his striking covers for 1970s Target books and 1990s *New Adventures* novels.

> "WHEN I WAS A KID I DREW WHATEVER SWITCHED ME ON, WHICH WAS ALWAYS TV OR MUSIC."

"As a kid, I drew whatever switched me on – which was always TV or music," recalls Jeff. "I even drew, actually on the wallpaper this time, Kenneth Cope as the ghost in *Randall and Hopkirk (Deceased)* – in his white suit, almost life-sized! And it was William Hartnell in *Doctor Who* that kicked it all off for me. I found him terrifying, like an evil teacher at school. But I loved the grumpy way he stood up to everyone."

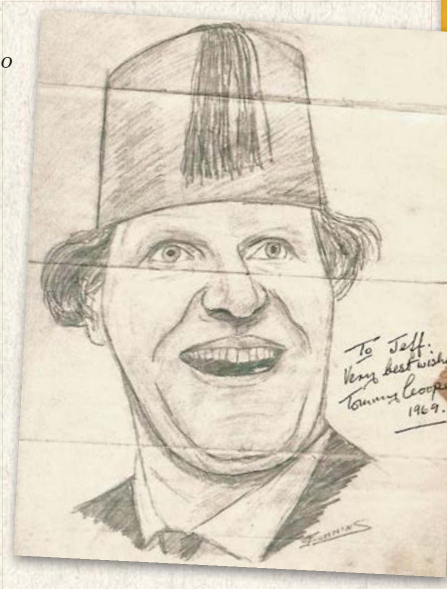
As a 1960s schoolboy, Jeff was never shy in seeking approval for his work, sending carefully drawn depictions of Tommy Cooper, Kenny Everett and Edward Woodward to the stars themselves. "I was amazed when the pictures came back to me," he admits. "They always did, and they were always signed!" In 1969, he entered a drawing competition on the Thames TV show *Magpie*, and a caricature of his favourite footballer – George Best – won first prize in the Over-10s section.

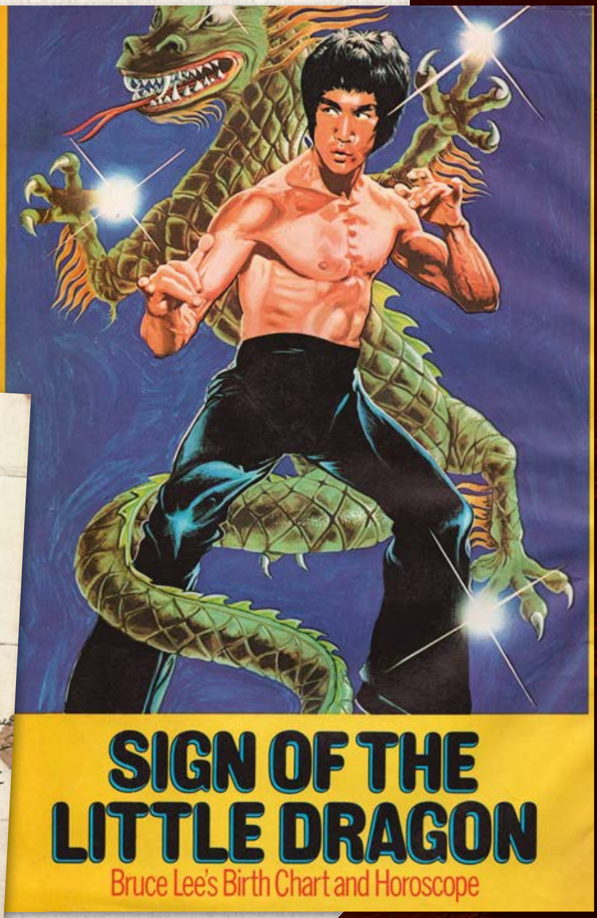
"My mum was absolutely convinced that Tommy Cooper, who was also on Thames, put in a good word for me," say Jeff, laughing. "So I clearly didn't win on merit after all. Still, thanks Tommy!"

While studying graphic design at Kelsterton College in nearby Connah's Quay, Jeff was photographed looking every inch the archetypal early 1970s art student. Resplendent in flares and sporting luxuriant hair, he's surrounded by illustrations of his favourite musicians: Cat Stevens and Marc Bolan. But, on moving to London, it was a painting of the decade's most iconic martial arts star that led to his breakthrough as a commercial artist.

"Bruce Lee was all the rage," he recalls. "When he died, I was working for a little marketing company, basically making coffee. But I was also painting relentlessly in my own time. And when I finished the Bruce Lee painting, I sent it to *Kung-Fu Monthly*. At exactly the right time, because Felix Dennis had just started the magazine and was desperate for illustrations. So he offered me £70! I was thrilled."

This was 1974. Publisher Felix Dennis was fresh from an infamous obscenity trial, accused of "conspiracy to deprave and corrupt the morals of the young of the realm" with an issue of the underground magazine, *Oz*. →



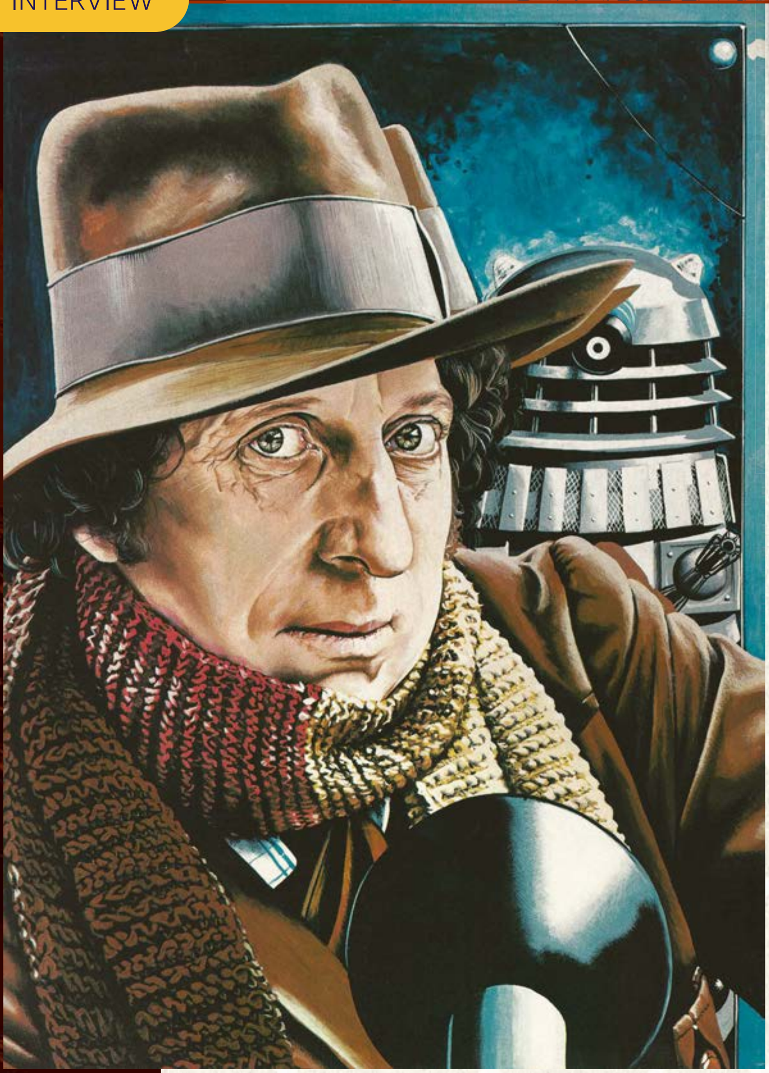

SIGN OF THE LITTLE DRAGON
Bruce Lee's Birth Chart and Horoscope

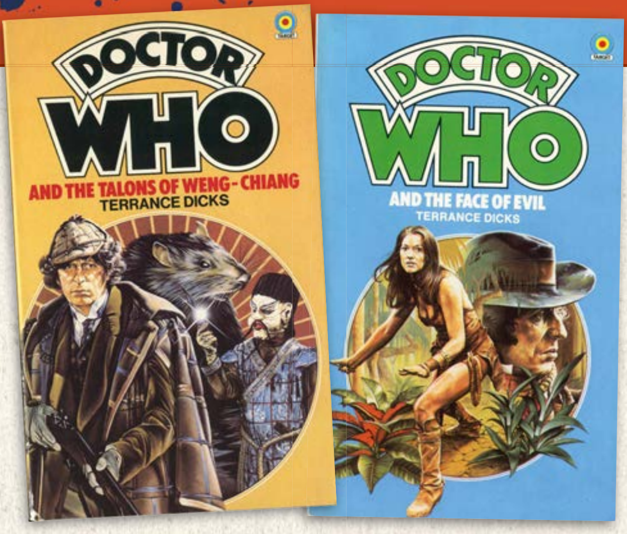
Opposite page: Art student Jeff Cummins in the early 1970s.
Photo courtesy of Jeff Cummins.

Above: The Dalek that Jeff drew on the bedroom wall of his family home circa 1964.
Photo courtesy of Jeff Cummins.

Below left: The young Jeff's drawing of Tommy Cooper – signed and returned by the famous comedian himself in 1969.

Below right: The first piece of artwork that Jeff had published was a painting of Bruce Lee for *Kung-Fu Monthly* in 1974.





→ Despite his immersion in the rock counterculture, Jeff was unaware of this... partly because Felix was publishing *Kung-Fu Monthly* under a suitably exotic pseudonym.

"I thought his name was Felix Yen!" says Jeff, laughing. "He was great, I got on really well with him. And he started commissioning me for other things, including a magazine called *TV Sci-Fi Monthly*, where I did my first *Doctor Who* painting – Tom Baker on the back cover."

So was it this painting that led to the approach from Target Books? Jeff is unsure.

"I was blitzing all the publishing companies with my work," he explains. "And all the record labels, because I'd always wanted to paint album covers. I was relentless. When I turned up to meet Dom Rodi, the art editor for Target, he'd seen a painting of Albert Einstein that I'd included on my sample sheet. It was quite loosely painted, so Dom coached me to tighten up my work. He gave me a few little projects, and said 'Try harder!' Then he asked, 'Do you want to do *Doctor Who*?' I said, 'You betcha...'"

With a striking photorealistic style, Jeff's Target covers were a contrast to the more stylised work of Target's resident cover artist, Chris Achilléos.

"I met Chris in the early days, and he seemed a little agitated," recalls Jeff. "I don't think he felt he was being treated very well. But there was so much work coming in that they needed other artists. And, in later years, I ended up being really good mates with him."

Jeff's first Target commission was the 1977 cover for *Doctor Who and the Talons of Weng-Chiang*. Oddly, its distinctive design has its origins in the work of one of the USA's most prolific commercial artists. In the early 20th century, Norman Rockwell had painted depictions

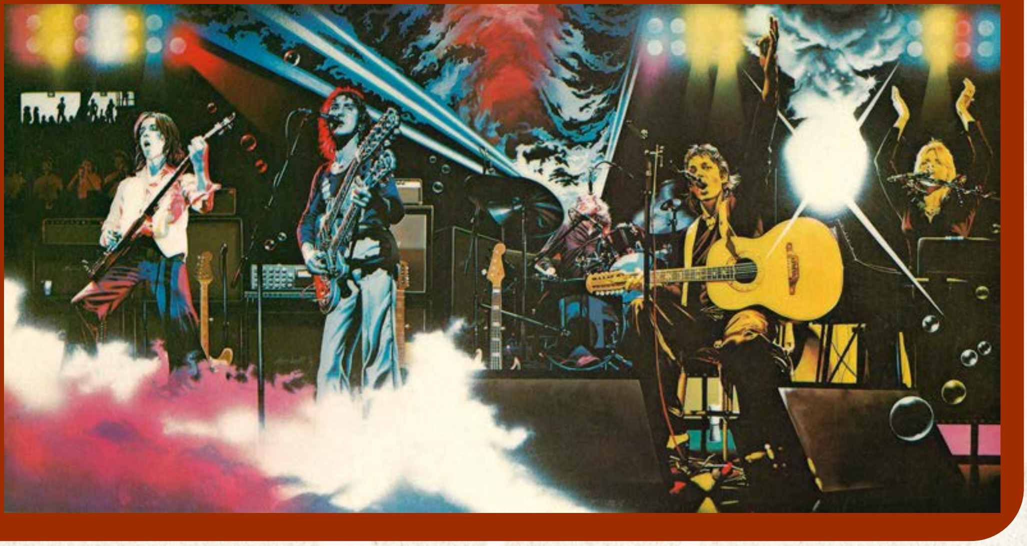
LET'S ROCK!

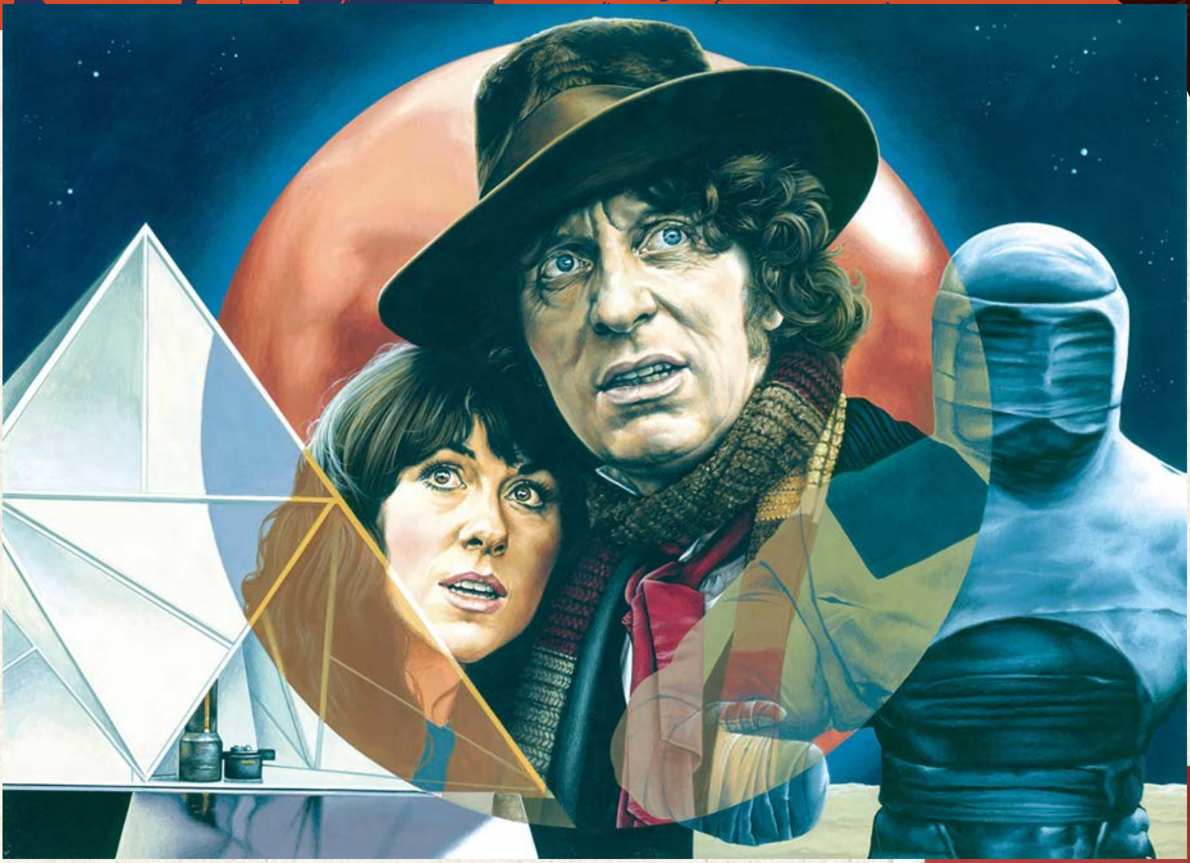
While Jeff's *Doctor Who* artwork was becoming ubiquitous, his career as an illustrator for some decidedly famous rock stars was also taking off.

An obsessive Beatles fan, he was thrilled to forge a long-running relationship with Paul McCartney, creating artwork for the US No 1 live album *Wings Over America* and a string of 1980s singles. "Paul is an absolute sweetheart," says Jeff. "Although I embarrassed myself a few times in his company, because it's difficult not to be a fan!"

He also worked on illustrations for the likes of Rainbow and Whitesnake. The cosmic thrills of *Doctor Who* and the hairy excesses of stadium rock may seem worlds apart, but did he ever feel any connection between the two? It's possible to make a case for 1970s *Doctor Who* having a psychedelic edge – Jon Pertwee even dressed a bit like Jimi Hendrix. And some of Jeff's Target covers could almost be the sleeves of trippy prog rock albums.

"Oh, that's interesting," he says. "My missus used to say that, whatever I was working on, it had something of my character. I'd say, 'Oh, I'm just using photographs...' But obviously there was something going on there, and maybe the love of music translates."





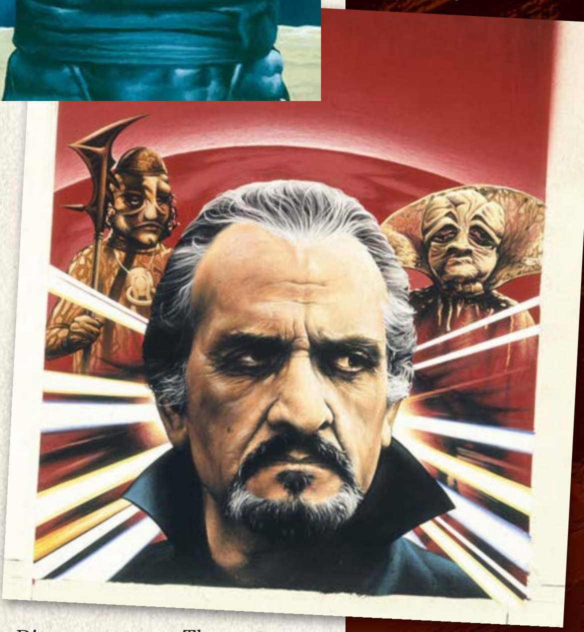
Opposite page above left: Jeff's first published *Doctor Who* painting appeared in an issue of *TV Sci-Fi Monthly*.

Opposite page above right: The Target Books novelisations *Doctor Who and the Talons of Weng-Chiang* (1977) and *Doctor Who and the Face of Evil* (1978).

Opposite page below: Jeff's artwork for the chart-topping live album *Wings Over America* (1976).

Left: One of Jeff's paintings for an unpublished calendar, depicting Sarah Jane Smith, the Doctor and a robot mummy from *Pyramids of Mars* (1975).

Below: The Master features prominently in Jeff's cover art for the reissue of *Doctor Who and the Doomsday Weapon* (Target, 1979).



of everyday American life for the likes of the *Saturday Evening Post*, and he became an unlikely influence on Jeff's work for Target.

"I was a big prog rock fan," recalls Jeff. "And Brian Lane, who was manager of the band Yes, lent me a book of Norman Rockwell's paintings. I absolutely devoured it. If you know Rockwell's work, you can really see me trying to paint in that style on the early *Doctor Who* covers. The circles on the front of *The Talons of Weng-Chiang* and *The Face of Evil* are pure Rockwell!"

And in the pre-VHS era, did Jeff have exclusive access to BBC tapes of the stories themselves?

"Nope!" he exclaims. "I used to get a basic synopsis of the story, then I'd go down to the BBC offices, where they'd say 'In there!' and direct me to a filing cabinet filled with black-and-white photographs from the episodes. I had to pay copyright fees for them as well – out of my own pocket. So I'd try to design the covers in my head on the spot, while I was looking through them.

"With *Doctor Who and the Horror of Fang Rock*... when I saw that photo of Tom, I knew it was the one. There was a different photo of him wearing the bowler hat too, but I didn't pay for that one – I just remembered it. With time being tight, I kept things as simple as possible. And that became my trademark, I suppose. Along with the occasional Rockwell circle!"

> "WITH TIME BEING TIGHT, I KEPT THINGS AS SIMPLE AS POSSIBLE. AND THAT'S BECOME MY TRADEMARK, I SUPPOSE."

He's underselling himself. The cover of *Doctor Who and the Horror of Fang Rock* not only captures Tom Baker's distinctive features, it also perfectly encapsulates his performance: the haunted, melancholy side of the Fourth Doctor. It's a stunning painting that Tom himself has claimed to admire enormously.

"I just recognised those qualities in the photograph and tried to capture the mood," says Jeff, with characteristic modesty. "I don't think I've even seen the actual episode on TV..."

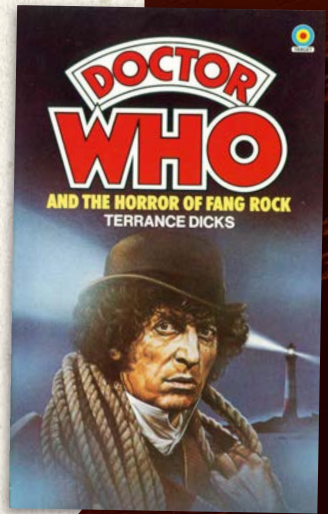
His 1979 cover for *Doctor Who and the Doomsday Weapon* features the penetrating gaze of Roger's Delgado's Master. Apparently, some 1970s children feared that the illustration would expose them to the Master's hypnotic powers. We didn't look into his eyes, Jeff...

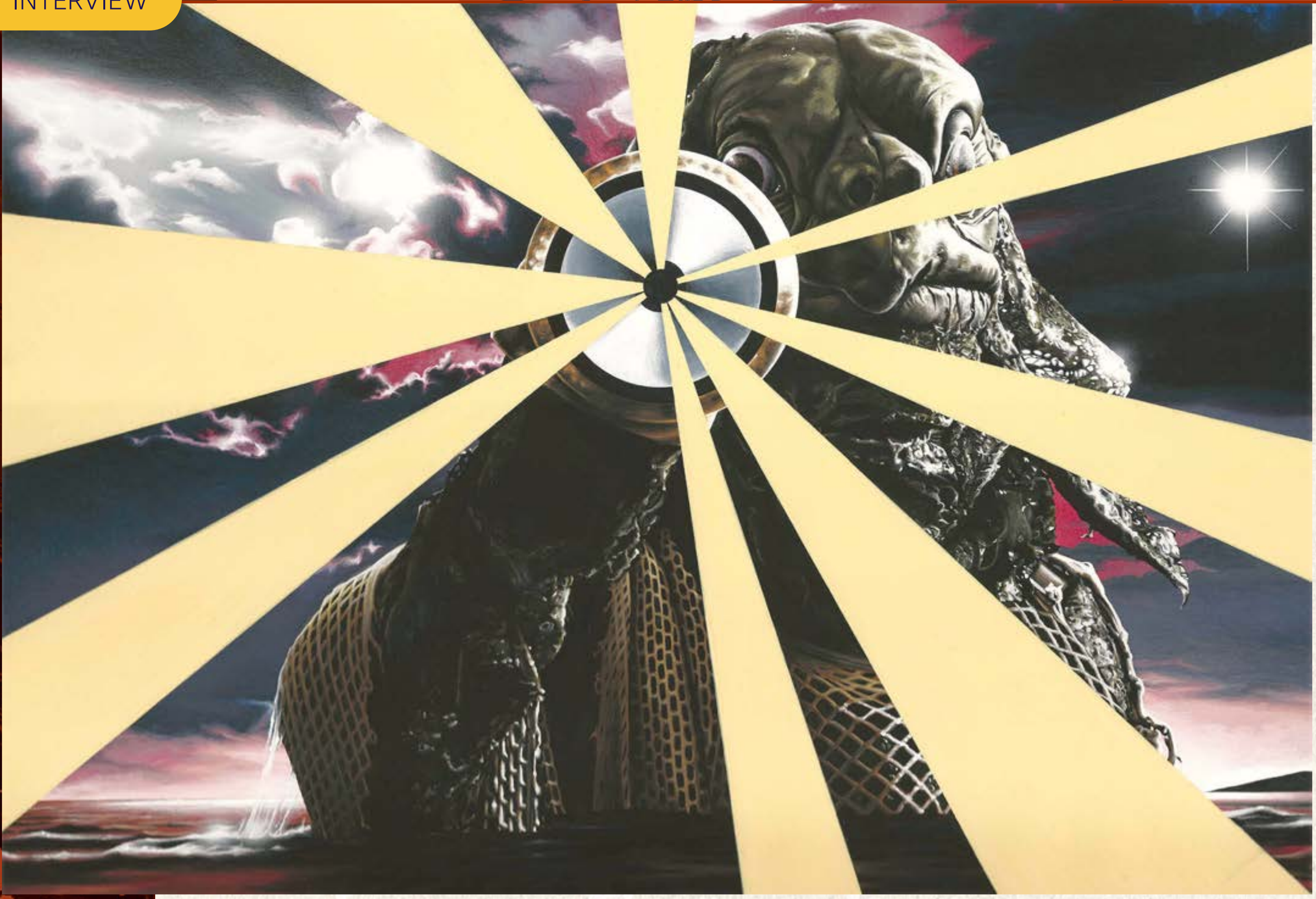
"Oh, I love that!" he exclaims, exploding into laughter. "I've had people telling me these were the first books they ever bought for themselves, which is very humbling. But I've never heard of people being scared by the Delgado painting – that's lovely! And I absolutely apologise."

Other Target illustrations included designs for the *Doctor Who Discovers* range. These factual books were intended as a long-running series, covering perfect primary-school topics: *Early Man*, *Prehistoric Animals* and *Space Travel*. Each came with a distinctive cover by Jeff, although he remains disappointed that his illustration of the Loch Ness Monster was obscured by the book's clumsily placed subtitle: *Strange and Mysterious Creatures*. "There you go," he sighs. "You can only do what you do..." Frustratingly, the series was curtailed after only five releases.

Jeff's new collection for Candy Jar Books, *The Invisible Artist*, includes glimpses of another abortive project from the era: illustrations based on *The Sea Devils* (1972) and *Pyramids of Mars* (1975) for a mooted 1970s *Doctor Who* calendar. "It was intended to be me and Chris Achilléos painting six →

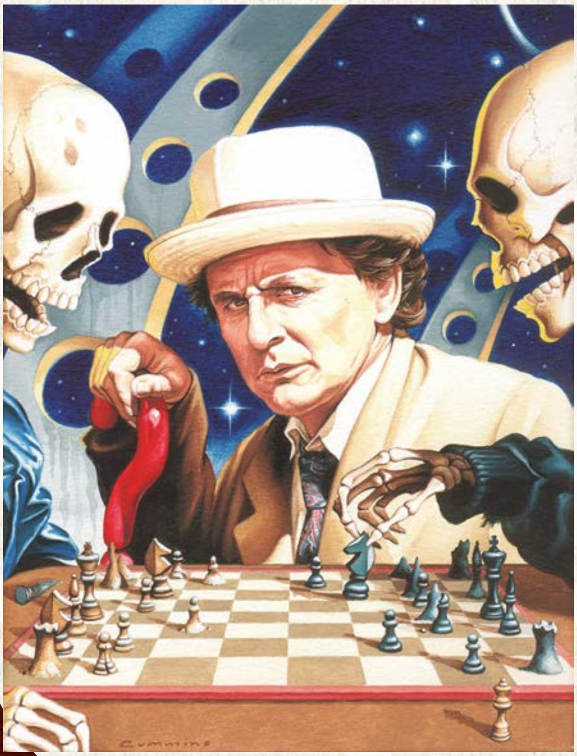
Below: *Doctor Who and the Horror of Fang Rock* (Target, 1978).





→ months each," remembers Jeff. "I made a start on mine, but it never happened. Years later, I mentioned it to Chris at a convention: 'Do you remember the calendar?' And I dug out the prints to show him. He said, 'No – I don't know anything about it!' Of course, what probably happened was that he'd told them to stuff it..."

In the 1990s, after more than a decade away, Jeff returned to *Doctor Who* with a series of covers for Virgin Books' *New Adventures* series. Here, the publication of non-televised stories "too broad and deep for the small screen" allowed him a freer hand with his illustrations. His paintings of Sylvester McCoy perfectly capture the contrasting sides of the Seventh Doctor: intense and brooding for *The Dimension Riders* (1993), joyously playful for *Sky Pirates!* (1995).



Above: This painting for an unpublished calendar was inspired by *The Sea Devils* (1972).

Right: Jeff's cover art for the *New Adventures* novel *The Dimension Riders* (Virgin, 1993), featuring the Seventh Doctor.

"I remembered Sylvester from his 1970s cabaret days with the Ken Campbell Roadshow, and I really liked him," says Jeff. "But I'm not sure I was really conscious of those two sides to him. I just worked story by story, imagining how he would react to different situations. Obviously, unlike the Target books, I didn't have specific photo references. So for a lot of those covers, I actually posed myself..."

> "I REMEMBERED SYLVESTER FROM HIS 1970s CABARET DAYS WITH THE KEN CAMPBELL ROADSHOW."

He's not joking. *The Invisible Artist* includes a glorious photo of Jeff slumped against his garden fence, a picture used as direct inspiration for the cover of 1994's *Tragedy Day*. "It's the one where the Doctor has been shot by a weird spider thing," says Jeff. "There you go, that's me being the expert on *Doctor Who*! I got my wife to take a picture of me staggering back against the fence, and used that as the reference."

Curiously, the photo has a stuck-on caption: "Uurgh! Shot for impersonating Francis Rossi!" It's hard to ignore the fact that 1990s Jeff bore an uncanny resemblance to the legendary Status Quo singer.

He chuckles. "When I was losing my hair, I pulled it back into a ponytail. And I wore the waistcoat, too! I'd be walking around town, and people would shout 'Oi, Francis!' I even had to sign his name once. This guy came over while my wife and I were having lunch in Chester.

AHOY THERE!

"I treated the *Doctor Who Discovers* illustrations in the same way as the other Target books," says Jeff, casting his mind back to 1977. "I think I did them in between [the novelisations] and I certainly put in the same amount of work."

When **DWM** asked Jeff to resume his association with the series for *Doctor Who Discovers Pirates*, he was keen to maintain a sense of continuity. "I had a look at the three I did in the 1970s," he says. "I've gone back to the circle motif I used on *Space Travel* and *Strange and Mysterious Creatures* because I think that's a way of pulling the different elements together. There's a danger of things looking like they're floating otherwise. I'd assumed I'd done that with *all* my paintings for the *Discovers* books, but when I revisited them I realised that wasn't actually the case."

Jeff was originally commissioned for the *Discovers* books by their art editor, Frank Ainscough. He doesn't remember meeting their author, Fred Newman, but took inspiration from Newman's manuscript for *Discovers Pirates*. "The Doctor's spyglass is mentioned in the text," he explains. "I was happy to include that because it worked well with the idea of showing him in profile."

DOCTOR WHO DISCOVERS
STRANGE AND MYSTERIOUS CREATURES
COLOUR POSTER INSIDE
DOCTOR WHO DISCOVERS
SPACE TRAVEL
COLOUR POSTER INSIDE

DOCTOR WHO DISCOVERS
PIRATES
WITH COLOUR POSTER

I tried to convince him that I *wasn't* actually Francis Rossi, but he insisted I sign a piece of paper for him. My theory is that, somewhere else in the world, the real Francis Rossi was being completely ignored..."

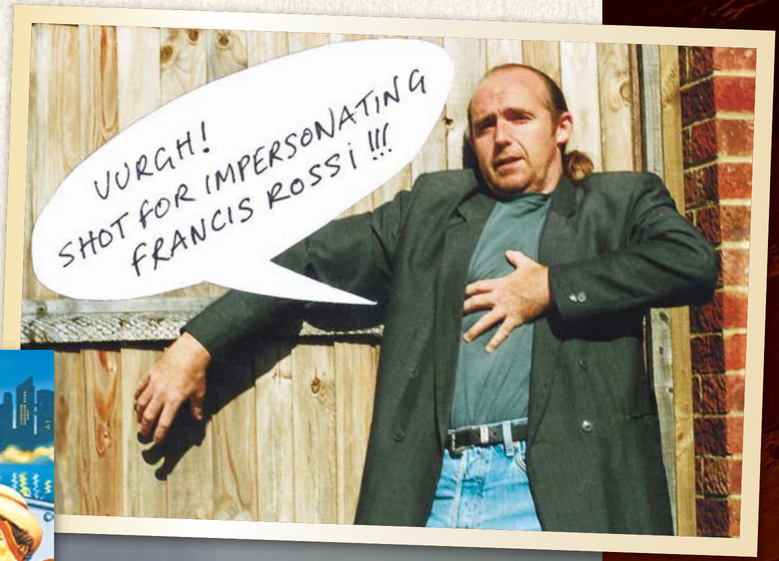
Despite these japes, Jeff seems dissatisfied with the work he did on the *New Adventures* range. "It was a different era, there was very little time, and I'm not sure my heart was in it," he admits. "So I do have regrets. I tried to gee myself up and get on with it, but I was never really happy with the final paintings. Although people have warmed to them, I think."

He's being typically self-effacing. His 1990s work is the perfect encapsulation of *Doctor Who*'s bittersweet 'wilderness years', and it forms a crucial section of *The Invisible Artist*. Speaking of which... why the title? It is, he reveals wistfully, a reference to his feelings about the anonymous nature of commercial illustration. "I want to promote our industry, I suppose. Because our artwork is all around, but nobody pays it much attention..."

The Invisible Artist should help redress the balance – it's a beautiful summation of a career well spent. And life has come full circle for the nine-year-old Welsh boy who once drew Daleks beneath his bedroom wallpaper. As we speak, Jeff is working on an exclusive new *Doctor Who* illustration. It's the cover of the previously unpublished *Doctor Who Discovers Pirates*, which was written in 1977 but is being made available for the first time with this issue of **Doctor Who Magazine**. He seems delighted, and hollers the good-natured farewell of the eternal hippy art student: "It's been real, man!"

And it absolutely has. **DWM**

For more details about *The Invisible Artist* visit *candy-jar.co.uk*


VURGH!
SHOT FOR IMPERSONATING
FRANCIS ROSSI !!!

THE NEW Doctor Who ADVENTURES
TRAGEDY DAY
GARETH ROBERTS

'The INVISIBLE ARTIST'
THE COVER ART OF JEFF CUMMINS
JEFF CUMMINS

Top: Three *Doctor Who Discovers* publications, with cover illustrations by Jeff: *Strange and Mysterious Creatures* (Target, 1978), *Space Travel* (Target, 1977) and *Pirates* (Panini, 2022).

Above and far left inset: Jeff used a photo of himself as reference for the cover of the *New Adventures* novel *Tragedy Day* (Virgin, 1994).
Photo courtesy of Jeff Cummins.

Far left inset below: *The Invisible Artist*, a collection of Jeff's work, is scheduled for publication by Candy Jar Books in May.

Left: "I want to promote our industry," says Jeff.
Photo © Cheryl Cummins.

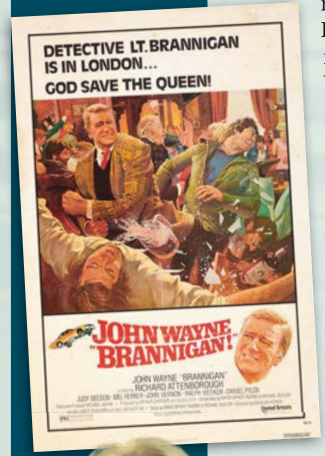
The Professor and Me

KATY MANNING pays a personal tribute to her friend and *Doctor Who* co-star **STEWART BEVAN**, who died in February.

Above: Stewart and Katy recreate a scene from *The Green Death* for the 1973 *Radio Times Doctor Who* Special.

Below: A poster for *Brannigan* (1975), in which Stewart appeared as Alex.

Bottom: Stewart and Katy at the recording of the *Torchwood* audio drama *The Green Life* (2019).


DETECTIVE LT.BRANNIGAN IS IN LONDON...
GOD SAVE THE QUEEN!
JOHN WAYNE
"BRANNIGAN!"

I first met Stewart in late 1971, when I was having a big party at my flat in Chiswick. My agent's son brought along one of his new clients, and there he was – Stewart, the golden boy. Instantly, he was this lovely light at the party. We got on really well and started seeing each other. He was exactly the right person to be in my life at that time.

Stewart soon moved in and we opened a flower shop called Hay Fever. We both loved flowers, so I organised it for him as a lovely little treat. We knocked two shops together, right on the corner in Chiswick where Jon Pertwee used to pick me up every day to go to the BBC. I'd do the floral displays when I came home from rehearsals, but it was more Stewart's baby. He'd go to the markets at four o'clock in the morning. My mother often came in to help, too. We had four rescue cats and two rescue dogs and lived together so happily.

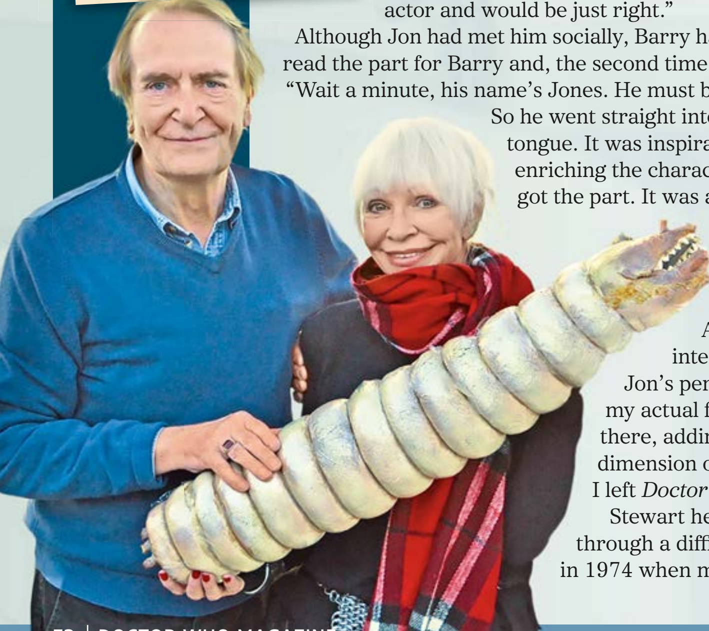
We took a break from the shop when he did a play in Edinburgh. I went up and spent time with him – and he was brilliant in it. Watching him on stage is something I'll never forget, because he was such a superb actor. He had a wonderful career and was very excited to get a part in the John Wayne movie *Brannigan*.

But I'd forgotten, until he reminded me, exactly how he came to play Professor Jones in *The Green Death*. They were having difficulty casting the character so I mentioned to our producer Barry Letts, "Well, Stewart's a lovely actor and would be just right."

Although Jon had met him socially, Barry hadn't. Stewart read the part for Barry and, the second time, he thought, "Wait a minute, his name's Jones. He must be Welsh." So he went straight into his natural tongue. It was inspirational, enriching the character, and he got the part. It was a wonderful performance. You believed everything about him. And it made it interesting from Jon's perspective that my actual fiancé was there, adding that extra dimension of truth when I left *Doctor Who* in 1973.

Stewart helped me through a difficult time in 1974 when my beloved father died at the age of 60, shortly after receiving his OBE. I couldn't mourn the loss because I had to be on stage in the West End every night. I had to do radio interviews about my father and there was a huge memorial service at St Bride's. Stewart was by my side, and my mother's, right the way through. He was so lovely to her after my father died. She absolutely adored Stewart. And, of course, he was Welsh and so was she. At a very difficult time, I couldn't have had a more loving, caring, supportive person with me.

We took a cottage in Wells-next-the-Sea in Norfolk and used to go down there with the dogs. He'd pick me up in the West End after the double show on Saturday and we'd drive down to Norfolk and back again on the Monday. Whenever we had a longer break, we spent time walking along the beautiful sandy beaches. It was idyllic. We remained a couple until the mid-1970s. We parted as friends.



He went on to meet lovely Virginia Moore, who became his wife, and they had two beautiful daughters, Coral and Wendy. Some years later, I met Dean Harris and had the twins, then went to Australia. Our lives took us into different areas but Stewart and I stayed in touch. Solid friendships don't rely on continuous communication. Often, the good thing about having an ex is that loving friendship never fades because it was there in the first place. Especially in our business as actors, you strike up strong friendships for a short while, and ages later it's like nothing has happened in between and that warmth carries on.

Stewart was also extraordinarily talented as a songwriter and poet, which he's passed on to his children. He was dedicated to them and his wife, and I got to know them very well. In recent years, he lived in an old cottage in Suffolk and I'd go down for weekend visits. When we were together, we were in that moment, just loving each other's company, constantly laughing. When you've known somebody for 50 years there's no judgment, always a lovely feeling of trust.

We worked together again with Big Finish. He played a raincoated detective to my Iris Wildthyme, and when I did *Torchwood: The Green Life* Stewart was absolutely brilliant as BOSS, the depressed computer. For the Blu-ray box sets, we had the joy of bringing back Jo and the Nobel Peace Prize-winning Professor Jones. It was glorious making those little films, because our characters worked perfectly together. And we had such fun doing the *Behind the Sofa* features. He'd been unwell for some time but, in true actor's style, the moment the light went on, the energy came up again. He blossomed and loved it.

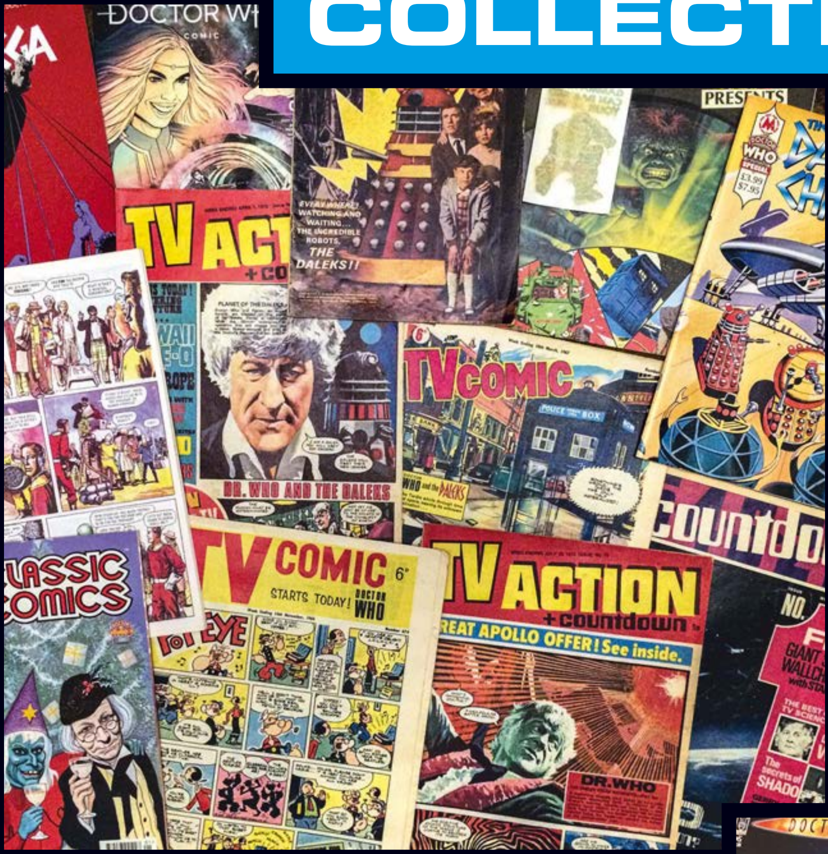
It was a beautiful friendship, and I'll always treasure and be grateful for every moment I spent with this lovely soul. Stewart was a shining light in my life from the moment we met to the last time I saw him. He will always be a beacon of light, love and laughter. **DWM**

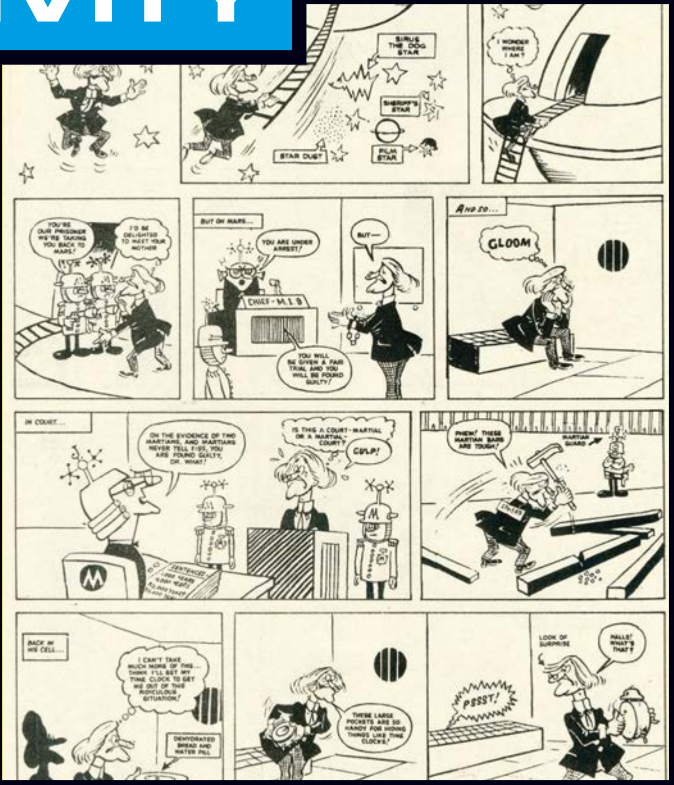
Katy Manning was speaking to Patrick Mulkern.

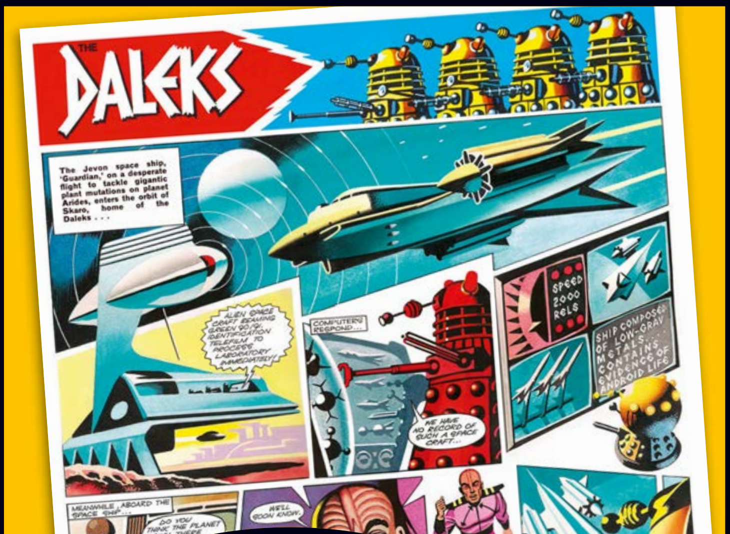
“I’ll always be grateful for every moment I spent with this lovely soul.”

Above: Katy Manning as Jo Grant and Stewart Bevan as Professor Clifford Jones in *The Green Death* (1973).

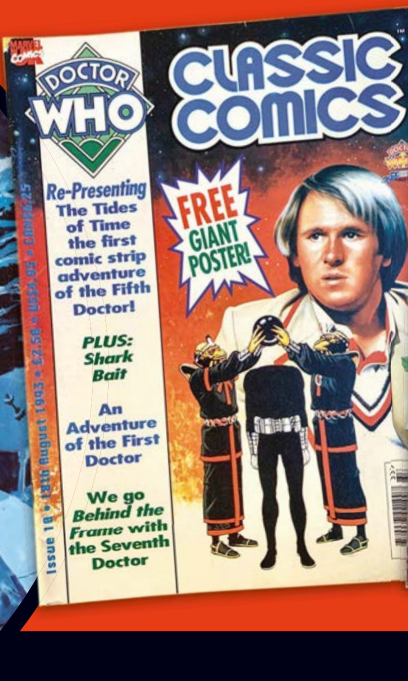
COLLECTIVITY

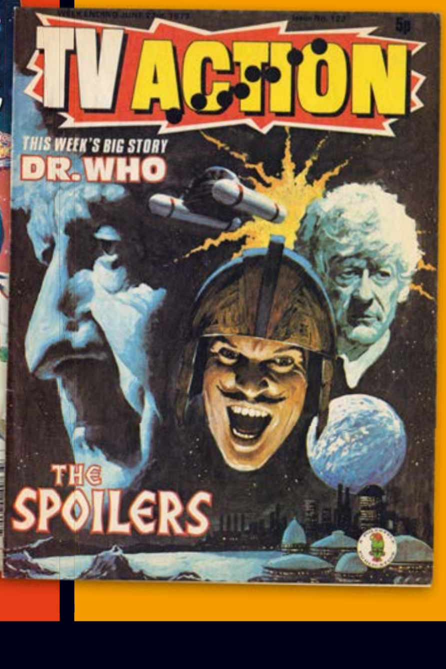

DOCTOR WHO
TV ACTION
TV COMIC
STARTS TODAY! DOCTOR WHO
DR. WHO AND THE DALEKS
CLASSIC COMICS
TV ACTION + countdown
GREAT APOLLO OFFER! See inside.
DR.WHO
countdown


SIRIUS THE DOG STAR
STAR DUST
FILM STAR
GLOOM
GULP!
PSSST!


THE DALEKS
The Jevon space ship, 'Guardian', on a desperate flight to tackle gigantic plant mutations on planet Arides, enters the orbit of Skaro, home of the Daleks . . .
SPEED 2000 RELS

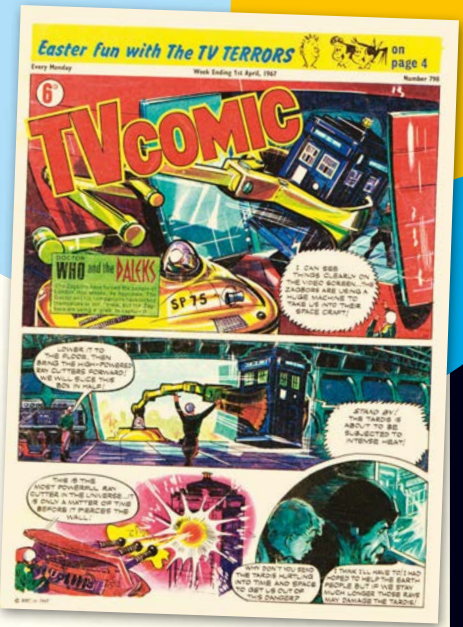
DOCTOR WHO
WHO
TITAN


DOCTOR WHO
CLASSIC COMICS
FREE GIANT POSTER!
Re-Presenting The Tides of Time the first comic strip adventure of the Fifth Doctor!
PLUS: Shark Bait
An Adventure of the First Doctor
We go Behind the Frame with the Seventh Doctor
Issue 10 • 11th August 1993


TV ACTION
5p
THIS WEEK'S BIG STORY
DR. WHO
THE SPOILERS

Comics

Doctor Who comics have been around for almost as long as the programme itself and older titles can be hard to find. JAMIE LENMAN meets some of the fans who have risen to the challenge.


Easter fun with The TV TERRORS on page 4
Every Monday
Week Ending 1st April, 1967
Number 798
6d
TV COMIC
DOCTOR WHO and the DALEKS
SP 75
I CAN SEE THINGS CLEARLY ON THE VIDEO SCREEN...THE ZAGBORS ARE USING A HUGE MACHINE TO TAKE US INTO THEIR SPACE CRAFT!
LOWER IT TO THE FLOOR, THEN BRING THE HIGH-POWERED RAY CUTTERS FORWARD! WE WILL SLICE THIS BOX IN HALF!
STAND BY! THE TARDIS IS ABOUT TO BE SUBJECTED TO INTENSE HEAT!
THIS IS THE MOST POWERFUL RAY CUTTER IN THE UNIVERSE...IT IS ONLY A MATTER OF TIME BEFORE IT PIERCES THE WALL!
WHY DON'T YOU SEND THE TARDIS HURTLING INTO TIME AND SPACE TO GET US OUT OF THIS DANGER?
I THINK I'LL HAVE TO! I HAD HOPED TO HELP THE EARTH PEOPLE BUT IF WE STAY MUCH LONGER THOSE RAYS MAY DAMAGE THE TARDIS!

Most people think *Doctor Who* is a television programme, and they're both right and wrong at the same time. *Doctor Who* has also been (and still is) books, several radio shows, two movies, countless audio series, a handful of cartoons and, of course, a startling amount of comics.

In November 1964, *TV Comic* began its 15-year run of official *Doctor Who* strips, featuring the first four television Doctors along with original companions and a bevy of wacky new monsters. Collectors have been hunting down these publications for decades.

"I just *adore* all the weird and wonderful 'lesser-spotted' *Doctor Who* stories, especially if they're from the 1960s," says Evan Marshall, a film archivist from Belfast. A collector with a capital C, Evan made it his mission to obtain a complete run of *TV Comic*, having completed his previous aim of collecting all the *Doctor Who* annuals. "The silliness of some of the early comics really appealed to me, and I just decided on a whim to look online and see what was out there. I looked at the average prices for 1960s issues, for 1970s issues, totted up what a complete collection would cost and almost gave up on the spot! However, I noticed one seller had a very large number of Pertwee issues for sale..."

Having caught the scent of a potentially huge haul, Evan wrote to the seller directly and asked if she had any more issues hanging around. "She got back to me saying she had loads from the 1960s, that they'd all belonged to her grandfather, and that she was happy to make a deal with me. Therefore, just a few days after making an idle question of whether or not it was possible to collect all of *TV Comic*, I was now the owner of the vast majority from 1964 to 1976, including nearly all of the beautiful *Doctor Who* covers from the Troughton era."

These vibrant specimens, jumping right into the story on the front page, readily demonstrate how popular the programme was during this period. "Those are nice because it almost elevates *TV Comic* to being a sort of *Doctor Who* comic, right in the heart of the 1960s," says Evan. "It's nice to think that *Doctor Who* was considered so important at the time that making it the cover strip would actually help to sell more copies."

"I do remember having the odd copy of Troughton and early Pertwee issues of *TV Comic*, mainly picked up at jumble sales," says Chris Hill, an ex-pat *Who* expert and writer living in Washington DC. "However, my real introduction to *Doctor Who* in comics was when my dad brought home the first issue of *Countdown* in February 1971. I absolutely fell in love with it," Between 1971 and 1973, *TV Comic*'s regular *Doctor Who* strip was moved to a different title from the same publishers, aimed at older readers – first under the name *Countdown*, later rebranded as *TV Action*. "I vividly recall making a conscious decision that →

TV COMIC
DR. WHO AND THE DALEKS
COMIC RELIEF COMIC
THE ADVENTURE GAME
TV ACTION
COUNTDOWN
HULK
DOCTOR WHO CLASSIC COMICS
DOCTOR WHO

Opposite page, left to right, top to bottom: A selection of Evan Marshall's comics; a page of the *Dr. What* comic strip, reprinted in the *Cor!! Summer Special* (IPC Magazines, 1972); a page of *The Daleks* from *TV Century 21* issue 91 (City Magazines, 1966) featuring artwork by Ron Turner; a selection of Richard Unwin's Titan comics; a detail from Gerry Haylock's art for the cover of *TV Action* issue 112 (Polystyle, 1973); *Doctor Who Classic Comics* issue 10 (Marvel, 1993); *TV Action* issue 123 (1973).

Top right: *TV Comic* issue 798 (1967).

Right: Collector Evan Marshall and his son Dylan. Photo © Evan Marshall.

TV ACTION
+ COUNTDOWN
COUNTDOWN
DR. WHO
FOLLOW DR. WHO'S FIGHT AGAINST THE DALEKS
FREE
Competition inside
Super model kits to be won!

→ Saturday to begin collecting *Doctor Who* items," remembers Chris. "I have every issue of *Countdown* and *TV Action*, and these are my copies purchased at the time of publication. They will always be the most important component of my comic collection – both for the quality of the strips and the pure nostalgia of reading and collecting these as a seven- to nine-year old."

Beyond the "extraordinarily beautiful" illustrations by artists like Harry Lindfield and Gerry Haylock, Chris cherishes these publications for all the little extras included alongside the strips themselves. "We would occasionally get back-page posters of the principal cast or mini-articles about the programme, often with a photo," he explains. "You have to remember, this was still several years before Marvel's *Doctor Who Weekly* started publishing 'proper' articles about the programme and its history."

When that magazine, forebear of the one you're reading, began in October 1979, it became the home of the *Doctor Who* strip, running its own stories written and drawn by industry legends like Pat Mills, John Wagner and Dave Gibbons. Yet it wasn't the *only* home of the *Doctor Who* strip, as Andrew Rubio, a project manager from California, was to discover. "My grandfather gave me my first *Doctor Who* item – *Marvel Premiere* issue 57," he says, referring to a 1980 reprint of *Doctor Who Weekly*'s first strip, *The Iron Legion*. Oddly, Andrew wasn't immediately impressed. "I think I read it once and then tossed it in the back of my comic box. After watching [1983's] *The Five Doctors* a few years later, I re-read it with renewed interest. It suddenly became the Shroud of Turin – I protected it and worshipped it. I even picked up another copy because I wanted to display the copy my grandfather gave me."

This comic, along with three further *Who*-themed issues, lit a fire under many US fans and eventually resulted in *Doctor Who's* own self-titled comic – again repackaging strips from its British cousin. "I'm not sure which one was my first *Doctor Who* comic, but I do know it was from the *Doctor Who* series that Marvel Comics put out here in the US in the mid-1980s, when *Doctor Who* was really popular," says Jeremy Bement, a podcaster from Minnesota. "I bought them at a comic shop in a bargain bin for 50 cents each."

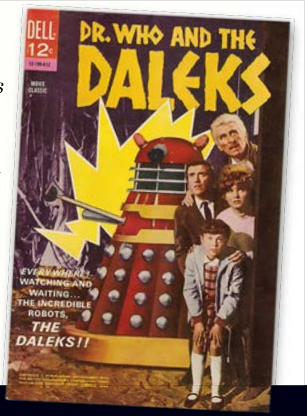
These titles are still celebrated, even by folks from the UK who might have missed the original strips. "I remember that very first *Doctor Who* comic I ever bought," says Evan. "Walking past an open-air news stand in town and spying a copy of *Marvel Premiere* with *The Iron Legion* in it. My dad bought it for me and I adored it. I still have it and treasure it."

There was to be another boom of reprints in the early 1990s, despite the show itself having been taken off the air. Starting in 1992, Marvel UK began a 28-issue run of *Doctor Who Classic Comics*, reprinting many of the strips from *TV Comic*, *Countdown* and *TV Action*, as well as some of **DWM**'s own offerings. "*Classic Comics* was so thrilling," says Richard Unwin, an actor from London. "The strip was (and still is) my favourite part of **Doctor Who Magazine**, and here – suddenly – was a sister title that was *all* comic strip! I remember making my mum take me to a launch event in London in 1992. I still have my copy of issue 1 – with its Jon Pertwee cover signed by Sophie Aldred."

Among the many delights within its pages, *Classic Comics* offered fans a chance to revisit a genuine rarity from 1966 – an official adaptation of the first *Doctor Who* movie, originally printed by Dell Publishing. "*Classic Comics* was how I first read the

> **"My grandfather gave me my first Doctor Who item – Marvel Premiere issue 57."** Andrew Rubio

MARVEL COMICS GROUP
57
50¢
MARVEL PREMIERE
COLLECTOR'S ITEM ISSUE!
DOCTOR WHO
1ST AMERICAN COMICBOOK APPEARANCE!


DELL
12¢
DR. WHO AND THE DALEKS
EVERYWHERE! WATCHING AND WAITING... THE INCREDIBLE ROBOTS, THE DALEKS!!

Above left: Collector Chris Hill with his framed original artwork from *TV Century 21* issue 19 (City Magazines, 1965). Richard Jennings was the artist.

Above centre: British comics from the early 1970s. Photo © Paul Scoones.

Above right inset: Collector Jeremy Bement.

Right: Collector Andrew Rubio.

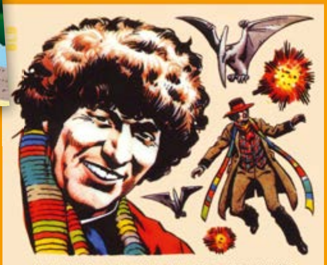
Far right: *Dr. Who and the Daleks* (Dell Publishing, 1966) is one of the rarest *Doctor Who* comics.

BADGE OF HONOUR

FABULOUS FREE TATTOO!
MARVEL
THE INCREDIBLE HULK PRESENTS
7th Oct 89
No1 40p

Sometimes, the best thing about a comic isn't even the comic itself – it's the free gift taped to the cover. Collector Evan Marshall was even persuaded to re-purchase the first issue of Marvel's *The Incredible Hulk Presents* (1989, featuring the Seventh Doctor strip *Once in a Lifetime*) when he saw one for sale with the free transfer tattoo still attached.

"I think as *Doctor Who* fans, the term 'with free transfers' holds a special place in our hearts, thanks to the first issue of *Doctor Who Weekly*," he says, referring to the excellent transfers that came free with *DWW* issue 1. "It so happened that my local comic shop got a complete run of *The Incredible Hulk Presents* recently, and when I saw that the first issue was there with transfers and was only something like £3, the fan gene and collector mentality combined to pay for the upgrade."


LP 105/1 Letraset Printed in Italy - Copyright © BBC 1979

Meanwhile, *Classic Comics*, which already offered a free poster with each of its first 18 issues, upped the game even further with a cool chequered badge, affixed to the outside of issue 13. Richard Unwin still has his... "The cover proclaims it as 'unique' – and it certainly was," he says, beaming. "It was produced to mark the title reaching its first birthday. I was never quite brave enough to wear it at school, though – not that it would have meant much to most kids in 1993. In fact, mine is still securely taped to the front of the magazine, which I'm quite glad about all these years later."

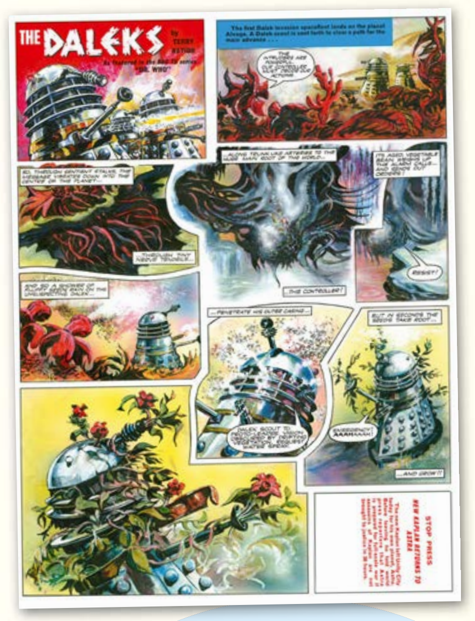
MARVEL COMICS
DOCTOR WHO
CLASSIC COMICS
FREE GIANT KRYNOID POSTER!
The Zarbi return to confront the First Doctor
FREE Unique Classic Comics Badge!
commemorating our first year of publication !!
Issue 13 • 18th Nov 1993 • £2.50 • US$4.95 • CAN$6.25

Dr. Who and the Daleks comic," says Andrew. "Then I found an original copy at San Diego Comic-Con a few years ago or a reasonable price, so I grabbed it. I was so happy to finally own that comic."

Maths lecturer Stephen Roddam from Middlesbrough was also lucky to find an original copy of this oddity. "I bought my copy at the Leeds Comic Mart in the 1980s," he says. "It tells the story very well in a very limited number of pages, and it's a pity they didn't do one for the second film."

Still, anyone hankering for more Daleks could do worse than hunting down a few issues of City Magazines' *TV Century 21*, which ran a back-page strip featuring the metal meanies (but not the Doctor) between 1965 and 1967. Chris Hill has managed to put together an entire collection of all the issues featuring the Daleks, and even one that doesn't. "Those first 104 issues of *TV21* with the Dalek strips became one of my regular eBay searches and I picked them up one issue at a time," he says. "As a completist, I also had to track down *TV21* issue 122, which was published four months after the regular Dalek strip concluded but included an explanation of *why* the strip had come to an end. Spoiler alert – it was because the hyperspace communications scanner that transmitted the Daleks' adventures to *TV21*'s offices had broken down, after the Daleks took control of it!"

As with the *Countdown* and *TV Action* comics, Chris enjoys the additional ephemera that the *TV Century 21*s include. "There are several issues with ads for Dalek merchandise; remember, this was the height of Dalekmania. As a toy collector as well, these issues are especially valued by me."



Today, the tradition of Doctor-less *Who* titles is being kept alive by Cutaway Comics, an independent publisher producing high-quality material featuring characters from stories like 1985's *Revelation of the Daleks* and 1988's *Paradise Towers.* "I *adore* what the Cutaway team are doing," says Richard. "I'm really looking forward to the *Happiness Patrol* series as well – currently being teased by a back-up strip in *Paradise Towers*."

Andrew Rubio likens the Cutaway titles to the many independent video dramas that fans clung to during the 1990s. "There was a magic time between 1989 and 2005 when the series was off the air and the only fix *Who* fans got came from the Virgin novels, **Doctor Who Magazine** and VHS →

Above left: *The Incredible Hulk Presents* issue 1 (Marvel, 1989).

Above centre: The transfers that came with the first issue of *Doctor Who Weekly* (Marvel, 1979).

Above right: *Doctor Who Classic Comics* issue 13 (Marvel, 1993) included a free badge.

Left: Chris Hill's *Daleks* artwork, as it appeared in *TV Century 21* issue 19.

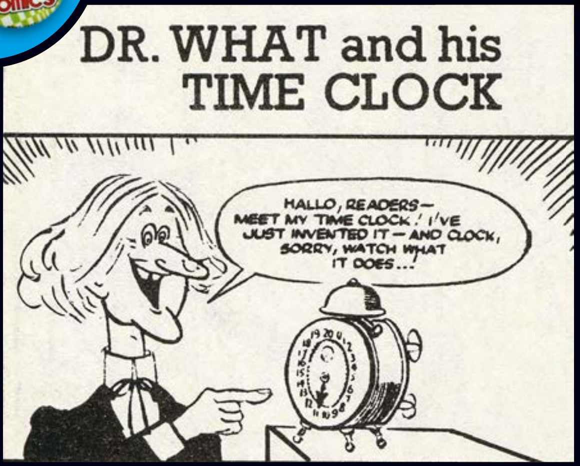
Below left: Collector Richard Unwin.

Below right: The comic book *Paradise Towers* (Cutaway Comics, 2021-present) is set in the world first seen in the 1987 *Doctor Who* story of the same name.

Photo © Richard Unwin.

FIRST FULL COLOUR ISSUE!
DOCTOR WHO
CLASSIC COMICS
Two complete strip stories featuring the Third Doctor Jon Pertwee
THEY ARE ONE OF THE MOST OLDEST AND MOST POWERFUL RACES IN THE COSMOS
THEY HAVE EXTRAORDINARY POWERS OF REGENERATION

PARADISE TOWERS
PEX LIVES


DR. WHAT and his TIME CLOCK
HALLO, READERS— MEET MY TIME CLOCK! I'VE JUST INVENTED IT — AND CLOCK, SORRY, WATCH WHAT IT DOES...

THE ROAD TO THE THIRTEENTH DOCTOR
DOCTOR WHO
THE TENTH DOCTOR
01
To Ricky All the best
AN EPIC ALL-NEW ADVENTURE WITH THE TENTH DOCTOR
ALL-NEW SAN DIEGO-EXCLUSIVE STORY!
DOCTOR WHO
B

Far left from top: *Dr What and his Time Clock* from *Boys' World*, a comic published by Longacre press from 1963-64; the *Beano Special* edition *Dr. Wotsit* (DC Thomson, 1990); the Daleks are defeated by the Bash Street Kids in *Beano MAX* issue 1 (DC Thomson, 2007).

Left: Two of Richard Unwin's signed Titan comics, *The Road to the Thirteenth Doctor: The Tenth Doctor* issue 1 (2018) and a 2015 San Diego Comic-Con exclusive issue.

Below centre: Collector Paul Scoones.

Below right: Some of Paul's collection, including the 16-page *Mighty Midget Doctor Who* comic given away with *TV Comic* issue 1292 (Polystyle, 1976).

→ productions set in 'The World of BBC's Doctor Who'," he says, misty-eyed. "The Cutaway comics give me that same thrill – new stories featuring familiar characters. I love receiving a Cutaway package in the mail!"

Alongside these 'adjacent' titles, there have been a myriad of comics that *do* feature our favourite Time Lord, with two of the most prominent lines coming from publishers IDW and Titan. In fact, there's a distinct danger that there might be too many to choose from. "Before the comeback, there was a new instalment of the strip every four weeks in **Doctor Who Magazine**, and that was it for comics," says historian and writer Paul Scoones of Auckland. "It was relatively easy to keep the collection complete and up to date. The comeback [in 2005] saw an explosion of new comics, and numerous reissues of older stories."

In addition to the sheer volume of titles hitting the shelves, many of these comics are released with a number of different covers, proving something of a double-edged sword for collectors. "Variant covers can be a trap," says Richard. "Sometimes a single issue of a comic will come with up to a dozen different covers, and trying to collect every one can quickly become a very expensive hobby indeed. I think the trick is just to collect the ones that really appeal to you."

Stephen has wisely adopted the same philosophy. "With IDW, they limited the variant covers so they were a great deal easier to collect and afford," he says. "When Titan started their first issues of Tenth and Eleventh Doctor titles, each had about *45* different covers! There was no way I was even going to think about getting all of them – I buy cover A and that's it!"

> "Variant covers can be a trap."
> **Richard Unwin**

Some would say that comics are the best format for *Doctor Who*, and their arguments are certainly compelling. "With comics you don't have a budget, and the only limit you have is your imagination," says Jeremy. "When you combine the unlimited budget of a comic with the unlimited story capability of *Doctor Who,* you have a win-win situation."

Paul Scoones picks up this thread. "The comics for me feel like the backbone of *Doctor Who*," he says. "They've been a constant when the television series is off-air for most of each year, and they never went away during those long years when the series wasn't being made. They can't be beaten for sheer inventiveness and imagination." **DWM**

***Doctor Who: Panel to Panel*, hosted by Jeremy Bement, is available as a podcast. Paul Scoones' book *The Comic Strip Companion: 1964-1979* is published by Telos.**

TV ACTION + countdown
Dr WHO
MIGHTY MIDGET
Doctor Who
BARNEY BEAR
Don't miss next week's exciting episode!

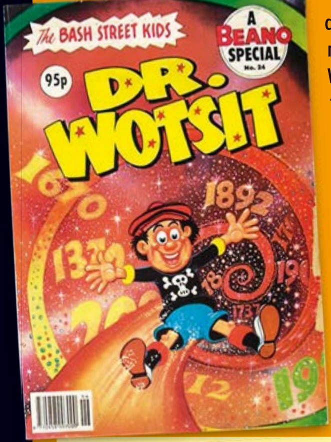
DOCTOR SPOOF

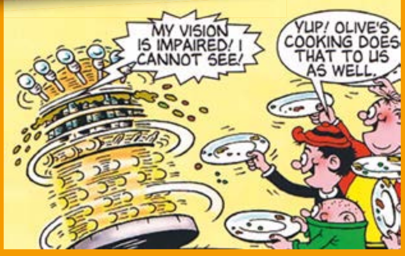
The first ever *Doctor Who* strip, beating *TV Comic* by seven months, was an unofficial parody in *Boys' World*. "*Dr What and his Time Clock* is quite a lovely and silly strip," says 1960s connoisseur Evan Marshall. "It's enjoyable comic-strip hokum, with the added bonus of being an early *Doctor Who* spoof."

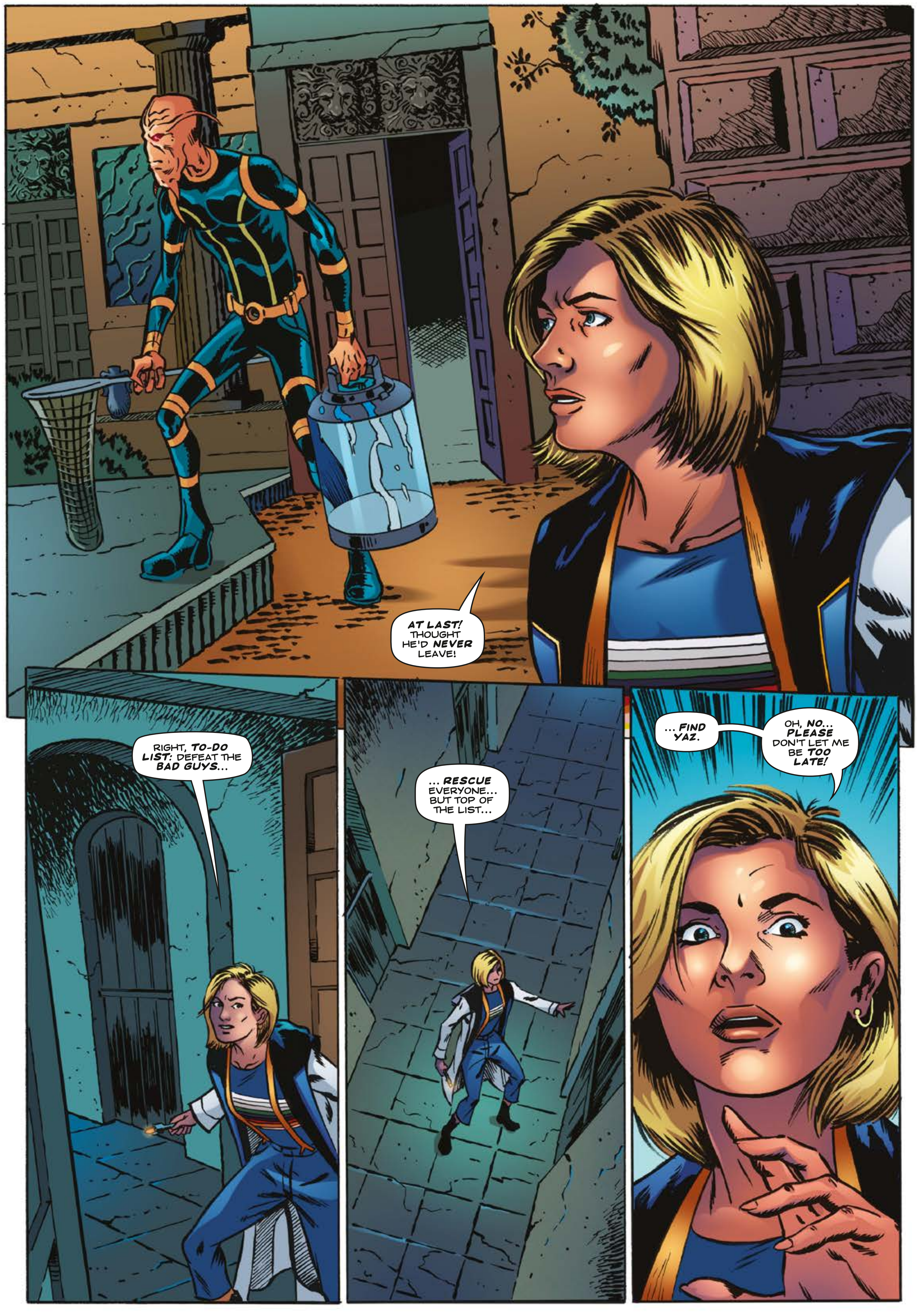
Dr What lasted for an incredible 19 issues in 1964 – without incurring any legal action from the BBC – and was later reprinted in its entirety in the 1972 *Cor!! Summer Special*. "The *Boys' World* issues appear from time to time and don't cost the earth," Evan advises the eager collector, "while the *Cor!!* publications shouldn't pose much of a problem and are cheap enough."

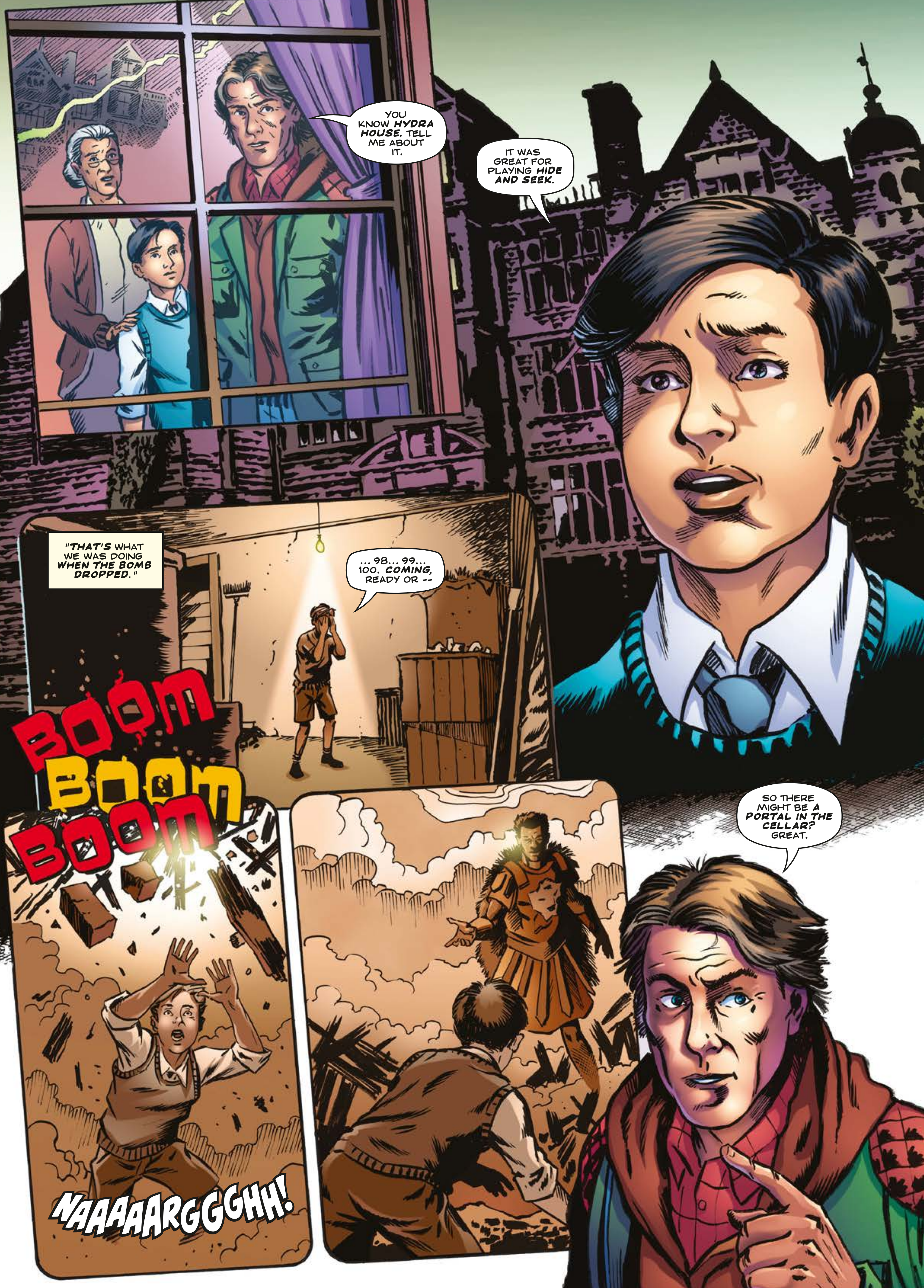
Elsewhere, *Doctor Who* has enjoyed a years-long dalliance with that *other* national treasure, *The Beano* – from Daleks invading Bash Street to an hilarious one-off special entitled *Dr Wotsit*.

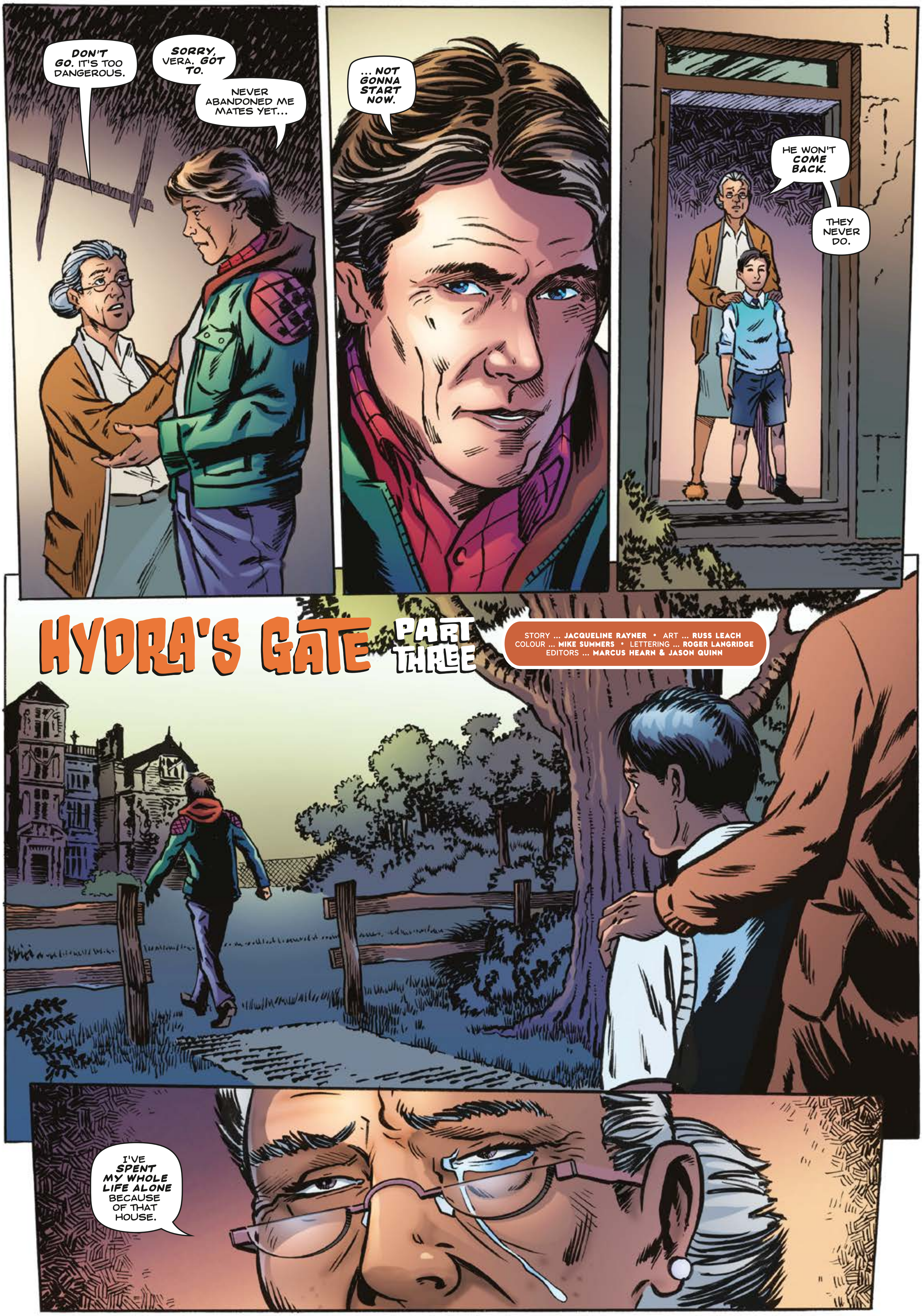
"Another favourite!" exclaims Chris Hill. "Dr Wotsit is a Tom Baker-esque character with a floppy hat and long scarf who travels through time in a red telephone box. This strip provides an opportunity to roll out a version of the classic joke, when a teacher asks 'Dr Who?' and gets the reply 'No, Dr Wotsit, dear chap! Who's no relation!' We also see the time-travelling phone box land with its door against a wall, so the Bash Street Kids have to use a tin opener to exit through the roof. What's not to love?"


The BASH STREET KIDS
A BEANO SPECIAL
95p
DR. WOTSIT


MY VISION IS IMPAIRED! I CANNOT SEE!
YUP! OLIVE'S COOKING DOES THAT TO US AS WELL.


AT LAST! THOUGHT HE'D NEVER LEAVE!
RIGHT, TO-DO LIST: DEFEAT THE BAD GUYS...
... RESCUE EVERYONE... BUT TOP OF THE LIST...
... FIND YAZ.
OH, NO... PLEASE DON'T LET ME BE TOO LATE!

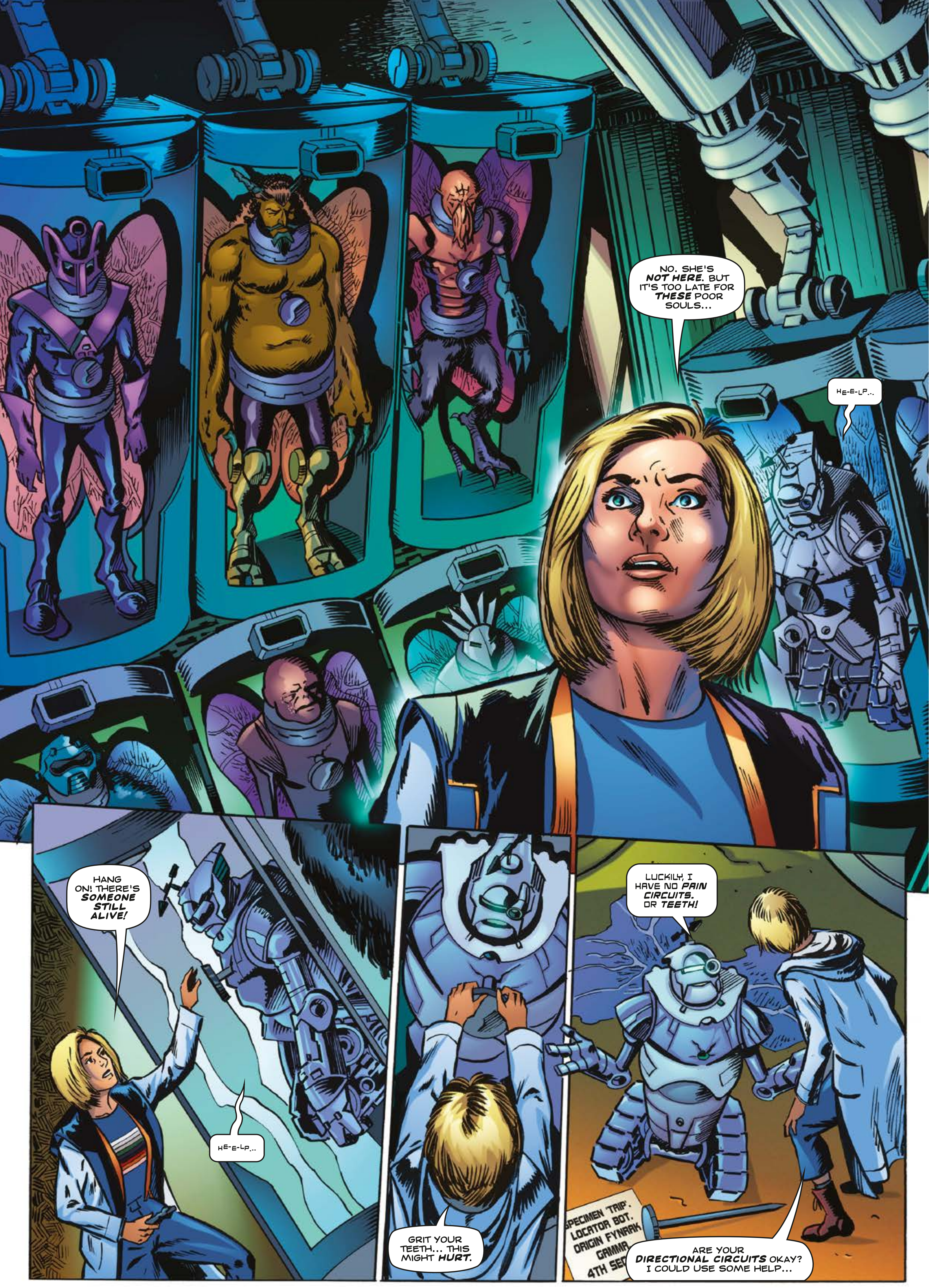

YOU KNOW ***HYDRA HOUSE.*** TELL ME ABOUT IT.
IT WAS GREAT FOR PLAYING ***HIDE AND SEEK.***
"***THAT'S*** WHAT WE WAS DOING ***WHEN THE BOMB DROPPED.***"
...98... 99... 100. ***COMING,*** READY OR --
BOOM
BOOM
BOOM
NAAAAARGGGHH!
SO THERE MIGHT BE A ***PORTAL IN THE CELLAR?*** GREAT.

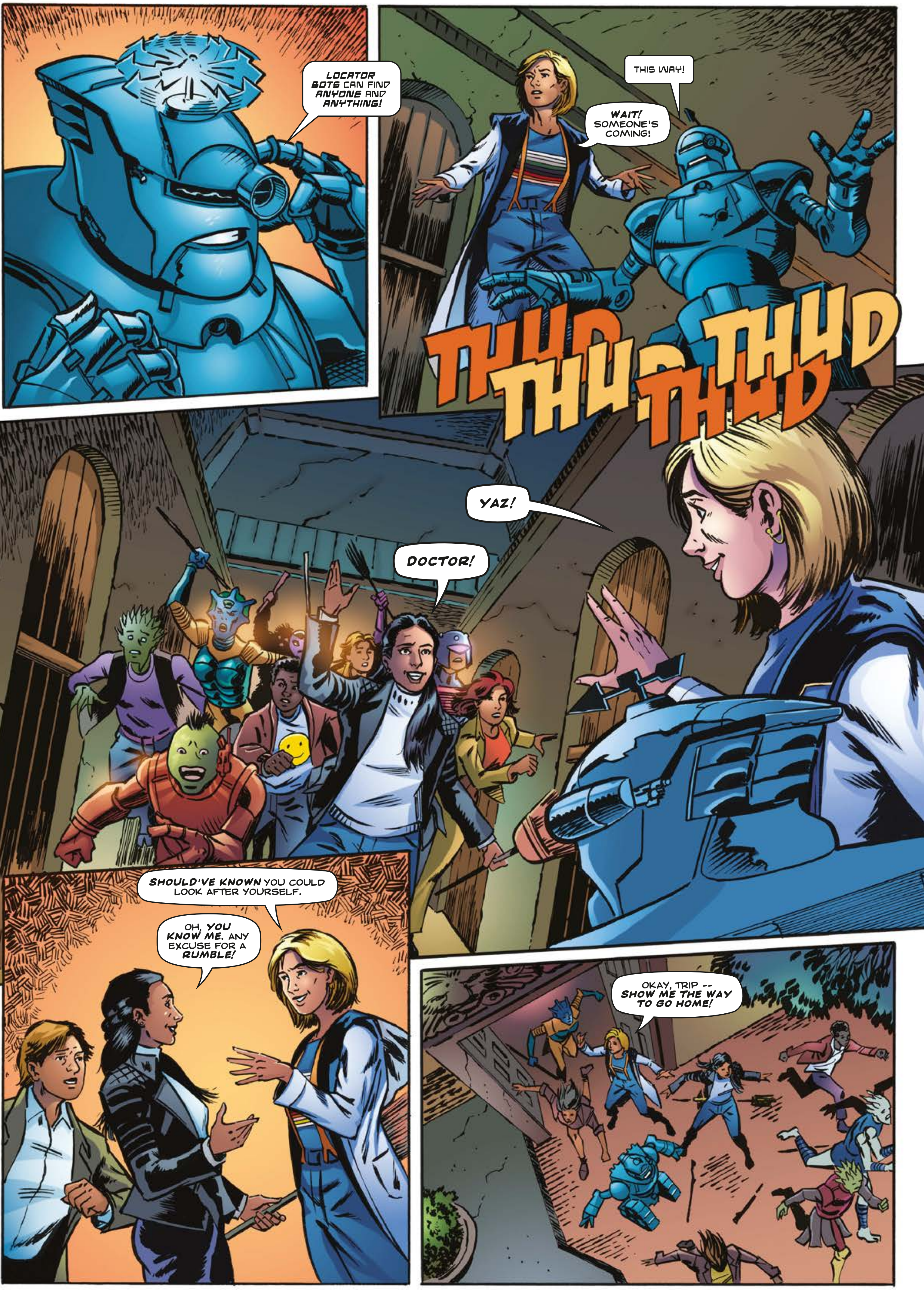


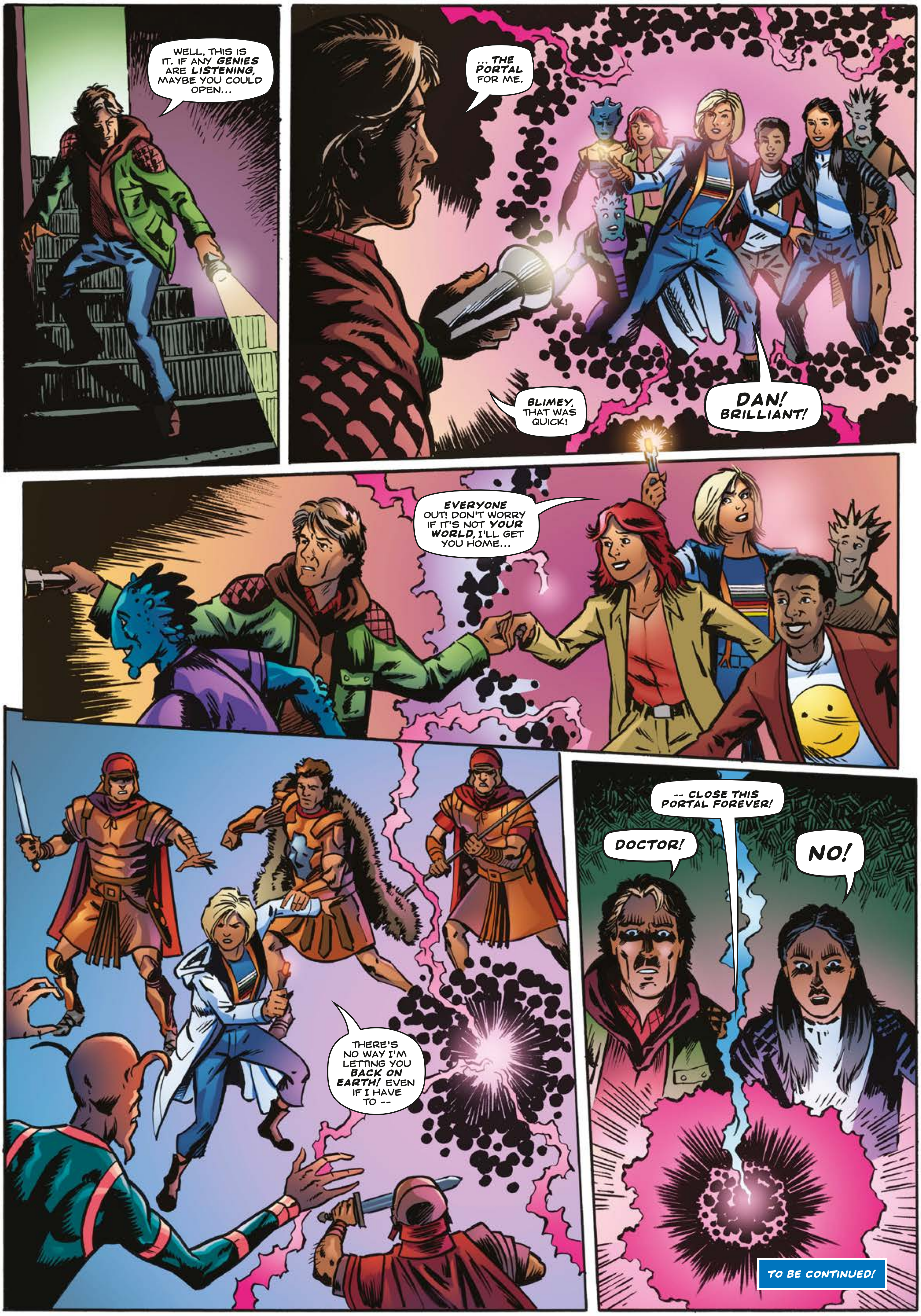
HYDRA'S GATE PART THREE

STORY ... **JACQUELINE RAYNER** • ART ... **RUSS LEACH**
COLOUR ... **MIKE SUMMERS** • LETTERING ... **ROGER LANGRIDGE**
EDITORS ... **MARCUS HEARN & JASON QUINN**

DON'T GO. IT'S TOO DANGEROUS.
SORRY, VERA. GOT TO.
NEVER ABANDONED ME MATES YET...
...NOT GONNA START NOW.
HE WON'T COME BACK.
THEY NEVER DO.
I'VE SPENT MY WHOLE LIFE ALONE BECAUSE OF THAT HOUSE.


NO. SHE'S *NOT HERE*. BUT IT'S TOO LATE FOR *THESE* POOR SOULS...
HE-E-LP...
HANG ON! THERE'S *SOMEONE STILL ALIVE!*
HE-E-LP...
GRIT YOUR TEETH... THIS MIGHT *HURT*.
LUCKILY, I HAVE NO *PAIN CIRCUITS*. OR *TEETH!*
SPECIMEN 'TRIP'. LOCATOR BOT. ORIGIN FYNRAK GAMMA 4TH SEC
ARE YOUR *DIRECTIONAL CIRCUITS* OKAY? I COULD USE SOME HELP...


LOCATOR BOTS CAN FIND ANYONE AND ANYTHING!
THIS WAY!
WAIT! SOMEONE'S COMING!
THUD THUD THUD THUD
YAZ!
DOCTOR!
SHOULD'VE KNOWN YOU COULD LOOK AFTER YOURSELF.
OH, YOU KNOW ME. ANY EXCUSE FOR A RUMBLE!
OKAY, TRIP -- SHOW ME THE WAY TO GO HOME!


WELL, THIS IS IT. IF ANY **GENIES** ARE **LISTENING**, MAYBE YOU COULD OPEN...
...THE PORTAL FOR ME.
BLIMEY, THAT WAS QUICK!
DAN! BRILLIANT!
EVERYONE OUT! DON'T WORRY IF IT'S NOT **YOUR WORLD,** I'LL GET YOU HOME...
THERE'S NO WAY I'M LETTING YOU **BACK ON EARTH!** EVEN IF I HAVE TO --
-- CLOSE THIS PORTAL FOREVER!
DOCTOR!
NO!
TO BE CONTINUED!

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Revealing the secrets of the Doctor's adventures – scene by scene.

Smile

In the future, migrating humans on a distant colony planet will be cared for by empathic robots. However, as **EDDIE ROBSON** discovers, there has already been a happy accident…

When interviewed about *Smile* for Doctor Who Magazine, Frank Cottrell-Boyce suggested in issue 512 that *Doctor Who* "has that feeling of the same tale told over and over." And yes, this episode has many echoes of previous *Doctor Who* stories: *The Happiness Patrol* (1988), *The Empty Child/The Doctor Dances* (2005) and most of all *The Chase* (1965), which features a colony built by robots, awaiting the arrival of the humans who'll live in it. For all the dangers posed by the Mechonoids in that story, the city they built is held up as an object of awe, a futuristic Utopian vision. Similar scenes can be found in *The Ark* (1966) and, most memorably, the opening episode of the first Dalek story, *The Mutants* (aka *The Daleks*, 1963-64).

Cottrell-Boyce was consciously tapping into this, agreeing that *Smile* "feels like a 1960s episode of *Doctor Who*, and there was more of that in the script. There was a lot more walking around." He wanted to address ideas of Utopia, something that's strongly felt in the Hartnell era; such places present the Doctor with problems, but the wondrous first impression they create is not *in itself* a reason to be suspicious. This would change as the 1960s went on, with dystopian stories such as *The Macra Terror* (1967), and by the Pertwee era *Doctor Who*'s futures had taken on a cynical tone.

Yet that "walking around" style of 1960s *Doctor Who* has come back occasionally – often in the second story of a new TARDIS crew, such as *The Ark in Space* (1975) and *Four to Doomsday* (1982), where it allows the new regulars to develop their dynamic. And that's why it doesn't matter at all that *Smile* reprises ideas we've seen before: it's all about how the Twelfth Doctor and Bill react to those things. And the way it plays out, and what it all means, is entirely fresh.

Right inset: A Mechonoid in *The Chase* (1965).

Below: Bill Potts (Pearl Mackie) and the Doctor (Peter Capaldi) in *Smile* (2017).

FIRST BROADCAST: 22 April 2017

The Doctor (Peter Capaldi) has offered Bill Potts (Pearl Mackie) a single trip in the TARDIS…

0m 07s "You've done this before," the Doctor tells Bill. "This isn't your first trip." Originally this line was more specific, with the Doctor stating this would be Bill's *second* trip – but technically Bill took several trips in her debut episode *The Pilot* (2017). This opening scene clearly takes place moments after the end of that episode, with Bill and the Doctor both wearing the same clothes – so there's no gap for other adventures in between.

0m 50s Bill asks how much the TARDIS cost. "No idea. Stole it," the Doctor replies. This is a rare admission, as the Doctor has often taken pains to insist this wasn't the case. "I didn't steal it," the Third Doctor told Jo in *Frontier in Space* (1973). "I just borrowed it. I fully

intended to return it, I assure you" – a claim echoed by the Eleventh in *The Big Bang* (2010) and when Idris said they'd stolen each other in *The Doctor's Wife* (2011). The Fourth also claimed in *Logopolis* (1981) to have "borrowed" the TARDIS, and that it was his "on a sort of finders-keepers basis". The Second Doctor didn't directly react to the War Chief's accusation of stealing the TARDIS when the subject first came up in *The War Games* (1969).

The occasions when the Doctor *has* admitted stealing the TARDIS are quite telling. In *Planet of the Dead* (2009), the Tenth Doctor says to the thief, Lady Christina de Souza: "That little blue box, I stole it from my own people" – thus admitting he might not have the moral high ground over her after all. When under a truth field in *The Time of the Doctor* (2013), the Eleventh immediately feels compelled to say: "I stole a time machine and ran away."

1m 46s Nardole's (Matt Lucas) dialogue about not wanting to make tea for Bill was an ad-lib.

On a human colony world in the future, a crop is being tended to by Kezzia (Kiran L Dadlani) when she's contacted by Goodthing (Mina Anwar).

2m 27s Our first sight of an emoji badge, affixed to Kezzia's clothing. "It seems to me that emoji is a Utopian idea," Cottrell-Boyce said. "It's the yearning for a language that's universal, and doesn't depend on literacy and allows you to be creative and funny with it."

The original concept for the badges, created by graphic designer Matthew Clark, was monochrome: "They had a pixelated, high-contrast feel, a bit like a dot-matrix LCD screen but more high-tech." Ultimately, a yellow colour, similar to how emojis usually appeared online at that time, was adopted. Clark estimated that nearly 50 different emojis were created, updated with each draft of the script – but of these only "five or six" were printed for the Emojibots' faces and ten for the badges: "A lot of the time a plain yellow badge was used and the faces were added in post-production."

Mina Anwar, a familiar face on British TV since playing WPC Maggie Habib in *The Thin Blue Line* (1995-96), had previously appeared in the *Doctor Who* universe as Gita Chandra, mother of Rani, in *The Sarah Jane Adventures* from 2008-11. When *SJA* producer Brian Minchin moved across to *Doctor Who*, he knew Anwar was keen to appear in the show and brought her in for this pre-credits cameo.

"We're having a tiny little Vardy problem," says Goodthing. The robots were named after Andrew Vardy, Associate Professor of Computer Science and Engineering at the Memorial University of Newfoundland in Canada, who specialises in research into swarm robots. Cottrell-Boyce had been put in touch with him by the publisher Comma Press for their anthology *Beta Life* (2015), which got writers talking to scientists and generating short stories. Cottrell-Boyce and Vardy stayed in touch after the project was finished, and Vardy's ideas influenced *Smile*.

It's unclear whether the plural of Vardy is Vardy or Vardies. The Doctor uses both, Kezzia says Vardies, Steadfast says Vardy – so presumably both are acceptable.

Left: Kezzia (Kiran L Dadlani) attempts to convince an Emojibot that she's happy.

Below: The deleted scene of an old woman being killed by Emojibots.

3m 02s The script originally stipulated that, as Goodthing ran towards Kezzia, "Elsewhere in the room there are a few more people, standing in little groups, each group with more emojibots like hers." Later in the scene, Kezzia looked around and realised that "Everybody has the same rictus smile! They've all stopped to look at her – the one person not smiling." Kezzia's death then triggered a mass attack by the Vardy and emojibots: "the room erupts, panic breaks... There's a man, being hugged by a little emojibot. There's a woman, cowering into a corner, as a little emojibot approaches."

In the finished episode, other colonists can be seen over Goodthing's shoulder from **3m 09s** and again at **3m 44m**, but the business of their fake smiles being revealed was dropped, as was the outbreak of panic. Shots of an old woman being killed by the Emojibots were filmed at the Flemingston Court Farm greenhouse, with the intention of using them in the pre-credits sequence, but they went unused. Publicity shots were taken, however, and have appeared in **DWM**.

4m 00s The Vardy killing technique was described in the script thus: "Kezzia seems to just burst into a blast of steam, like she's spontaneously evaporated. There's nothing left but a shower of bones, clattering to the floor." Director →

Essential Info

- Acclaimed children's author and screenwriter Frank Cottrell-Boyce had previously written *In the Forest of the Night* for the 2014 season of *Doctor Who*. Shortly after it aired, executive producer Brian Minchin contacted Cottrell-Boyce and invited him to submit further story ideas to the programme.

- The first three adventures of the 2017 season would also be the first three adventures for Bill Potts, and would employ the tried-and-trusted strategy for new companions: an introductory story in the present day, followed by adventures in the past and future. Cottrell-Boyce was interested in writing a story set in the future, inspired by conversations with Professor Tim O'Brien of Jodrell Bank, who had suggested any human colony would be prepared by an advance party of robots.

- Needing a spectacular location for the colony, the production team scouted UK locations but soon looked to Europe. Valencia's Ciutat de les Arts i les Ciències – City of Arts and Sciences – had been used in the 2013 film *Tomorrowland* and had been noted as a possible *Doctor Who* location. Using it "was part of my drive to do everything in camera if I could," said director Lawrence Gough. Several Peter Capaldi-era episodes had involved shooting in the Canary Islands with the co-operation of Sur Films, a company brought on board for *Smile* too.

- The shoot began closer to home, on Friday 8 July 2016 at Flemingston Court Farm near St Athan, which provided the greenhouse location, followed by several days at Uskmouth Power Station, which doubled for the ancient spaceship. Gileston Farm near St Athan provided the cultivated field where the TARDIS lands.

- The bulk of the episode was completed in 14 days, with the final four – from 25 to 28 July – taking place in Valencia.

Above left inset: Writer Frank Cottrell-Boyce.

Above: Valencia's Ciutat de les Arts i les Ciències.

Left: Director Lawrence Gough.

Right: The Doctor and Bill are served an unusual meal.

→ Lawrence Gough noted that he was keen to keep this "in camera" as much as possible, "using the dust and powder and things. Personally I'd like to have gone a bit further with the gore but you can't really if you're going out at 7.20pm... If you read the BBFC guidelines, if you're not showing the blood and gore you can actually achieve quite a lot with the dry bones and get away with it."

The opening titles cut in as Goodthing flees a swarm of Vardy, but a scene actually showing her death, when she hides in the fruit garden only to be found by emojibots, was shot. This deleted scene aired on BBC America as part of *Doctor Who* Finale Day on 1 July 2017; it can also be found online. A crucial detail of the scene was a glimpse of her blue locket – which, if you look carefully, you can see her wearing earlier on – falling to the ground amidst her bones. The Doctor will find the locket there later and put the sequence of events together.

4m 53s As scripted, the Doctor and Bill's emergence from the TARDIS began with Bill seeing the two suns in the sky but assuming they were still on Earth: "We're going to have two suns in the future!? Do you get the same kind of tan off both?" "Gliese 581 D orbits a double star," replied the Doctor. Bill pointed out she wanted to see the future: "You never mentioned other planets." "Maybe the future of humanity is on different planets," the Doctor remarked. "Did you think about that?" As a result of losing this exchange, the planet is never named on screen.

Gough noted that "one of the hardest things to do was to get the TARDIS into the field without damaging the wheat!" – which would have spoiled the illusion that it had materialised in the middle of it.

The Doctor and Bill explore the city, which seems to be deserted.

5m 28s As Cottrell-Boyce said, there was a lot more walking around in the shooting script, and an exchange was lost here after Bill takes her selfie. "So you must come here all the time," she said, to which the Doctor remarked that it was the first time for him too. "How come?" said Bill. "If I've got a TARDIS that can take me anywhere, I'm going to use it to take me somewhere happy... you've got a space time machine that can go anywhere. So why don't you?"

Then, after Bill says the Doctor isn't supposed to leave the planet, the Doctor would have replied: "I love rules. They make lovely snapping noises when you break them." Bill asked: "What rules?" "You ask a lot of questions," replied the Doctor. "Since I'm trusting you with my life," said Bill, "you might want to answer them." This was removed, covered by the Doctor's line: "OK, I suppose I owe you an explanation."

6m 56s The Doctor accusing Bill of "typical wet brain chauvinism" was explained further in the shooting script, as Bill queried the term "wet brain". "Organic animals – like you – have wet brains," the Doctor said. "Robots have dry brains. It doesn't mean they don't have feelings."

The Doctor and Bill are given emoji badges by a robot with an emoji face. These badges respond to the wearer's emotional state.

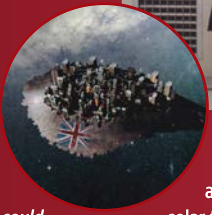
9m 40s "We're in the Utopia of vacuous teens," says the Doctor. As scripted, Bill followed this with "What's Utopia?" "An imaginary perfect place," the Doctor replied. "This isn't imaginary," said Bill. "I bet it isn't perfect either," said the Doctor. A neat exchange, this appeared in the **DWM** preview of the episode – but it was dependent on Bill

ARK AT HIM

"This is one of the Earth's first colonies," the Doctor says early on. "They say the settlers have cracked the secret of human happiness." This raises the question of who "they" are, since the colony was barely established before the Vardy disaster happened – and suggests the Doctor's actions at the end will be effective, if this is to become known as a happy colony.

But is it really one of the first? The ship in *Colony in Space* (1971) set off around 2471, so there are definitely colonies by then. No date is given on screen in *Smile* – so when is it set?

"Earth was evacuated," the Doctor explains to Bill, "but there were a number of ships. I've bumped into a few of them over the years." He *could* be referring to the ships that left Earth much further into the future in *The Ark* (1966) and *Frontios* (1984) – but it seems more likely he's talking about *The Ark in Space* (1975), in which the Fourth Doctor estimated the sleepers had been sent up to Nerva Beacon in the 30th century to avoid devastating solar flares, and *The Beast Below* (2010), which took place on *Starship UK* in the 33rd century. This is supported by Steadfast describing himself as "MedTech One"; in *The Ark in Space* Vira introduced herself to the Doctor and Harry as "a first Med-Tech".



So we're going with sometime around the 30th century... but the Doctor's wrong about it being one of the first colonies.

Far left: Mina Anwar as Goodthing.

Above left inset: *Starship UK* in *The Beast Below* (2010).

Above right: Harry (Ian Marter), Vira (Wendy Williams) and the Doctor (Tom Baker) in *The Ark in Space* (1975).

being wholly unaware of the term Utopia, which didn't entirely ring true.

10m 00s "I'm not that fond of fish," says the Doctor as Bill sits down to a meal of blue jelly. "Except socially, which can complicate a meal like this." This is a shift from his attitude in *The Androids of Tara* (1978) and *The Two Doctors* (1985), when he actively enjoyed fishing, and of course the Eleventh Doctor was keen on fish fingers.

Aside from "Jim the fish" (as first mentioned in *The Impossible Astronaut*, 2011), the Doctor hasn't had a lot of fish friends. He didn't engage much with the Fish People in *The Underwater Menace* (1967), and the Pescatons and Saturnyns weren't friendly at all. But the Hath of *The Doctor's Daughter* (2008) and the Aridians of *The Chase* were nicer chaps, and, most significantly, the Eighth Doctor's companion in the **DWM** comic strip, Izzy, was trapped in the body of a humanoid fish for quite some time.

In the script, the meal was intended to trigger a noise in Bill's upgraded ears. "Like the sea," she said. "The sound's just there to add a bit of seaside atmosphere to the fish flavour," said the Doctor. "Like a sonic sauce." This seems very much influenced by Heston Blumenthal's signature seafood dish The Sound of the Sea, first offered in 2007 and served with an iPod loaded with a recording of breaking waves. "So if we had bacon sandwiches they would oink?" Bill replied. Another idea for you, Heston.

If the Doctor has been served two jellies because the Vardy read his double heartbeat as two separate people… why are both jellies on the same plate?

13m 22s In the shooting script the Doctor's theorising about the lack of colonists benefited from more build-up, with Bill noticing that his badge "looks… dunno… thousands of years in the future, the emojis are getting subtle… I'm going to say confused. Are you confused?" "I'm never confused," the Doctor replied. "I'm sometimes thinking in an indirect way." "What does that mean?" asked Bill. "It means I'm confused," said the Doctor.

The Doctor is thinking about "a magic haddock", which appears to be a total non sequitur until, near the end of the episode, he can be heard in voiceover relating a fable about a magic haddock caught by a fisherman. However, as scripted, that story was to have been told here, with interjections from Bill, while they examined the fertiliser. Another mention of the magic haddock at **16m 20s** had to be altered in post-production as a result – you can see it's been overdubbed, with Capaldi and Mackie facing away from the camera.

The Doctor and Bill find a stash of human bones – the Vardy have been converting the colonists into fertiliser.

14m 35s The Doctor grasps one of the skulls and appears to have a vision of Kezzia and Goodthing's deaths – including the crucial shot of the locket falling, taken from the deleted scene of Goodthing's death. This was unscripted. Originally the Doctor was to use the sonic screwdriver to analyse the colonists' remains; the flashback was added during editing.

The Doctor's mental powers have never been clearly defined, but they often seem to involve physical contact: witness the Seventh Doctor in *Survival* (1989) knocking Paterson unconscious with a touch of his finger, or, more benignly, the Twelfth sending Rupert back to sleep in *Listen* (2014). The Tenth Doctor in *The Girl in the Fireplace* (2006) reached into Reinette's mind and the Eleventh headbutted Craig to transfer information very quickly in *The Lodger* (2010). The Tenth and Thirteenth Doctors erased memories in *Journey's End* (2008) and *Spyfall* (2020) – and the Twelfth tried to use the same trick on Bill in *The Pilot*.

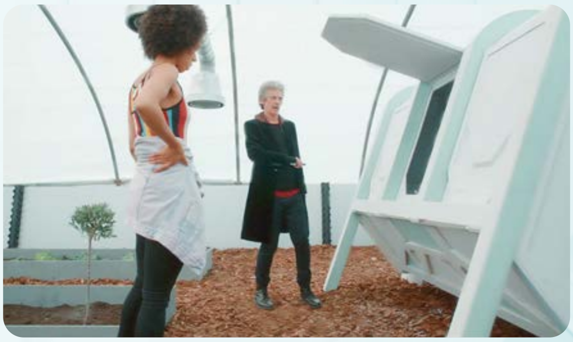
"Despite appearances, they haven't been dead very long," the Doctor says here – implying the psychic imprint fades soon after death, and the fact he's able to sense anything at all means the victim (presumably Goodthing) died recently.

Originally, sudden peals of music and laughter indicated the plant food was made of people.

15m 03s The Doctor and Bill's encounter with the emojibot as they leave the greenhouse wasn't in the shooting script. Originally this scene ended with a callback to the 'Sound of the Sea' part of Bill's meal, in which sudden peals of music and laughter indicated the plant food was made of people.

17m 20s As the Doctor and Bill escape the city, we learn the Vardy make up the structure of the colony's buildings. This wasn't scripted, and originally the audience would have found this out at the same time the Doctor explains it to Bill. In earlier drafts of the script the Vardy also made up the emojibots, but this was dropped.

Realising the Vardy have killed the set-up team, the Doctor leaves Bill at the TARDIS and returns to the city with the aim of blowing it up before the colonists arrive.



19m 33s The content of the Doctor's speech to the emojibot, beginning "Good morning," was loosely interpreted and embellished by Peter Capaldi, who ad-libbed the paraphrase from David Bowie's 1980 hit *Ashes to Ashes* – "I'm happy, I hope that you're happy too." →

Top: The Doctor discovers a stash of bones.

Above: An Emojibot prepares to kill.

The Fact of Fiction

→ Bill returns to assist the Doctor, and they locate the colonists' ship within the city. The Doctor tells her to guide him to the ship's engine room so he can create an overload.

24m 08s The map of the ship, designed by Matthew Clark, "was strongly influenced by Rick Sternbach's technical drawings for *Star Trek: The Next Generation* [1987-94]… He used bold line work and very clean, graphic symbols."

24m 42s The ship's "museum chamber" was specified in various drafts to include such treasures as the Rosetta Stone, a model of Apollo 11, the illuminated manuscript of the Book of Kells… and a jar of Marmite. Ultimately these specific artefacts weren't seen. The head picked up by the Doctor as he walks through, which Bill will later admire (**27m 03s**), was originally intended to be a Benin bronze (made from the 13th century onwards in what is now Nigeria). In the finished programme it's a bust of the Doctor's old friend Queen Nefertiti of Egypt, from *Dinosaurs on a Spaceship* (2012).

Bill discovers the body of a dead colonist, laid out with her emoji badge on her forehead.

27m 30s In an earlier draft of the script, two badges were to have been placed on the corpse's eyes. The lavishly decorated 'book' that lies at the feet of the corpse was conceived by Cottrell-Boyce as "a digital Book of Kells", after the idea of the actual one being in the museum was dropped. The montage of human history when Bill opens the book was likened by Cottrell-Boyce to the opening montage created by Chuck Braverman for the feature film *Soylent Green* (1973), in which archive and contemporary photographs show humanity's progress towards the overpopulated Earth of the year 2022, as well as Chris Marker's *La Jetée* (1962), a short film about time travel constructed largely from still photos.

But why does the 'book' show this stream of images when Bill opens it? We'll later see it also contains images of the deceased, which is a more logical thing to put there than a super-rapid history of humanity. This suggests the book responds to its reader. Knowing Bill isn't part of the colony and is possibly an alien, it's giving her context for who built the colony and why.

29m 05s The Doctor's alarm – "bad noise… that's not right" – wasn't in the shooting script, and neither was Bill's attempt to tell the Doctor she'd found a young colonist, Praiseworthy (Kaizer Akhtar). Instead, the script cut from Praiseworthy's line "Are we there yet?" to the Doctor saying "OK. When I let go of this, it's going to spin back…" Four short scenes were inserted into this gap. The Doctor spotting the emojibot's glowing face reflected in the dial was also unscripted – originally, he just turned to see it.

Why did Praiseworthy wake up first? Perhaps the revival procedure had been started by Goodthing before her death: there are pictures of Goodthing in the dead woman's memorial book, suggesting the two of them were related, and Praiseworthy might have been awoken so he could attend the funeral.

The Doctor realises the colonists are here, in cryogenic suspension, and reverses the overload.

Left: Bill finds a dead colonist and a special book.

31m 55s The scenes showing Praiseworthy's journey through the city were scripted to appear together as a montage, but in the edit they were broken up and distributed across several minutes of screen time. The dialogue shared by the Doctor and Bill after shutting down the overloading engine was shot as a continuous scene: it was interrupted by the scene of Praiseworthy emerging from the ship and some of the Doctor and Bill's dialogue was converted into voiceover.

The other colonists are starting to revive: the first, Steadfast (Ralf Little), introduces himself to the Doctor and Bill.

32m 41s Ralf Little was a core cast member of the sitcoms *The Royle Family* (1998-2012) and *Two Pints of Lager and a Packet of Crisps* (2001-11). Lawrence Gough had directed an episode of Sky Arts' *Playhouse Presents*, a science-fiction comedy entitled *Space Age* (2014), written by Little and Nick Moran. Gough "really hit it off" with Little and they worked on new ideas together, which is how the actor came to be cast in *Smile*.

36m 02s The Doctor refers to the "magic haddock" for the third time… but in this edit, he hasn't told the story yet. So we, and Bill, can't possibly understand why the Vardy

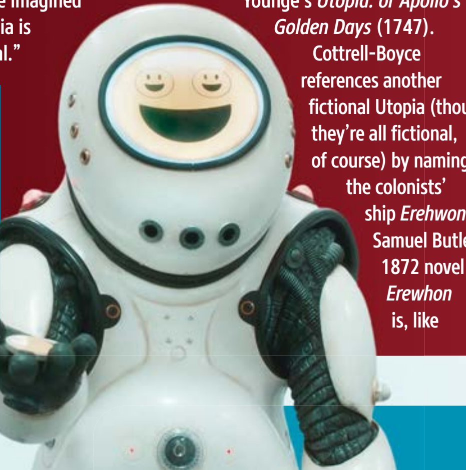
NOWHERE MAN

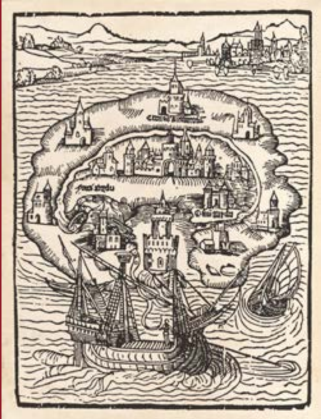
"I think there's a question that Dystopian fiction may have normalised some of our modern politicians," Frank Cottrell-Boyce remarked. "Now, we're living in Dystopia and are we living in Dystopia because we imagined it too much? … Dystopia is supposed to be satirical."

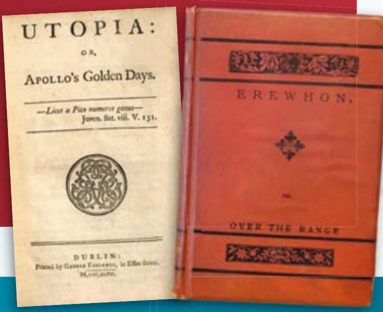
The idea of Utopia also has its roots in satire: it was coined by prominent philosopher and lawyer Sir Thomas More for his book *Utopia* (1516), an account of an island nation that functioned as commentary on the society of the time. The antonym Dystopia wasn't created until more than two centuries later, in Lewis Henry Younge's *Utopia: or Apollo's Golden Days* (1747).

Cottrell-Boyce references another fictional Utopia (though they're all fictional, of course) by naming the colonists' ship *Erehwon*. Samuel Butler's 1872 novel *Erewhon* is, like More's book, set in a fictional country that holds up a mirror to society. Most notably, Butler addresses the rise of mechanisation, including – in a very far-sighted development – the concept of artificial intelligence. The name Erewhon is almost, but not quite, 'nowhere' backwards: Cottrell-Boyce opted to put the letters strictly in reverse order.

Another Victorian Utopia was created by the hugely influential artist and designer William Morris in his work of proselytising science fiction *News from Nowhere* (1890), in which the protagonist falls asleep and wakes up in a future socialist state. Cottrell-Boyce intended to homage this by calling his *Doctor Who* episode *The News from Nowhere*, but the title *Smile* was adopted from Draft Six.







Right: A smiley Emojibot.

Centre: The frontispiece for Sir Thomas More's 1516 book *Utopia*.

Far right: *Utopia: or Apollo's Golden Days* (1747) by Lewis Henry Young; *Erewhon* (1872) by Samuel Butler.

are like a magic haddock. However, this is perfectly in character for the Doctor: his thought processes run quickly, and he clearly forgets which things he thought and which things he said out loud.

37m 04s This is where all the scenes of Praiseworthy emerging into the city were originally intended to go, including the one of him being handed a badge by an emojibot, which appears slightly later. Instead, we just see him in long shot, walking towards a building surrounded by water. This structure is actually the Hemisferic, an IMAX cinema in the Ciutat de les Arts i les Ciències: the death of Kezzia was shot inside this building.

37m 14s The Doctor's "lecture" to the colonists in the shooting script began with "Your robots have built a place for you to live." At this point an "eager young man" called Nate (he's the one on the left of the front row of colonists in this scene, wearing a black long-sleeved shirt and grey trousers) said "Let's go and see it." The Doctor replied: "OK, me talking, not you. It's the best way, trust me. The place is beautiful but it has a problem. The worst problem in the universe... You."

The end of this scene was also shortened. Steadfast was to have asked "If there were problems with the Vardy, why didn't the shepherds take care of it?" Nate then had another line, demanding to know what had happened. "I'm sorry," the Doctor said. "I'm terribly sorry."

The Doctor telling the colonists what happened *wasn't* scripted, presumably because this had already been explained to the audience. But a clear, concise restatement of the plot rarely goes amiss in *Doctor Who*, and when the scene of Praiseworthy being handed the badge was moved here, more dialogue from the Doctor was added in voiceover.

The humans and robots will have to work out how to co-exist peacefully.

The colonists ignore a warning from the Doctor, arm themselves and go to confront the robots.

38m 28s Nate lost more lines here. A scene where the armed humans ran through the corridors and Nate commented on the achievement of building the colony was dropped, as was the top of the scene where they arrive in the Great Hall. "It's beautiful," said Steadfast. "Yes, it's beautiful," replied Nate. "And it's ours."

With the loss of these lines, Nate ceased to exist as a speaking character – though the actor who played him, Kalungi Ssebandeke, was still credited.

As the humans attack the robots and a battle breaks out, the Doctor makes a last-ditch attempt at peace – reaching into the remains of an emojibot in search of the reset switch for the whole colony.

40m 07s The shooting script specified that the Doctor's voice could be heard after the whiteout – but this was to have been just the line "Of course, the question remains, what was the third wish the fisherman requested of the magic haddock?" Then the whiteness would have cleared to reveal Steadfast unconscious on the ground. With the whole of the magic haddock story being moved here, some greater visual interest was required – hence the montage shots of the city.

The robots now have no knowledge that they were built to serve humans. The humans and robots will have to work out how to co-exist peacefully.

43m 18s The dialogue between the Doctor and Bill under the TARDIS in flight – "Will it work?"/"That's up to them" – wasn't in the shooting script. Without it, there's a possibility it would have seemed like the Doctor had solved all the colony's problems off screen.

44m 09s These final shots of Bill and the Doctor emerging into the London frost fair were filmed during production of *Thin Ice* – more than a month after the rest of *Smile*, on 1 September. And so the Hartnell-era mood is complete, as the Doctor makes a hash of steering the TARDIS and we cliffhanger into the next story... **DWM**

FURTHER INFO

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Top: Nate (Kalungi Ssebandeke).
Left: Steadfast (Ralph Little).

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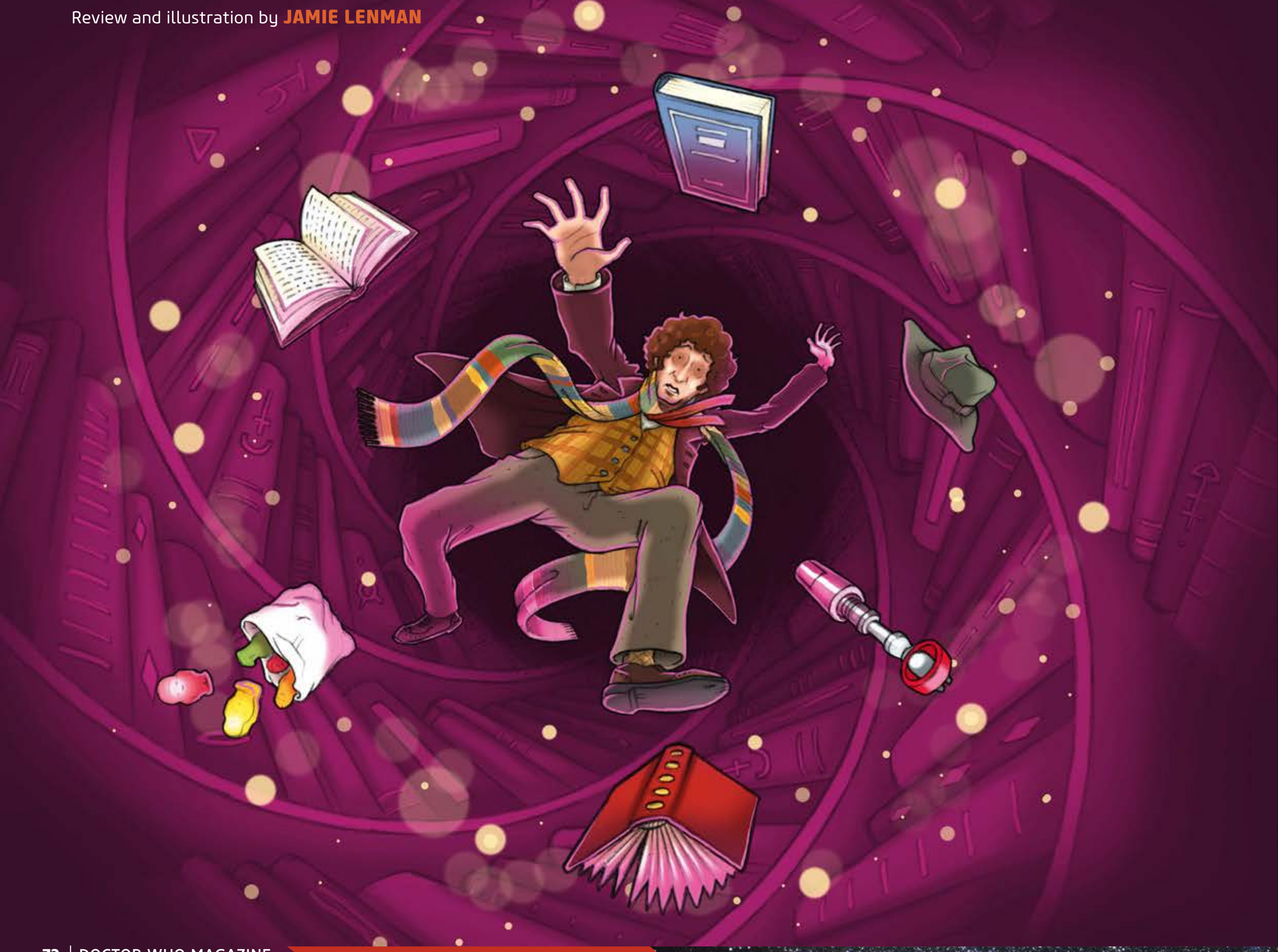
Review and illustration by **JAMIE LENMAN**

After Tom Baker famously expounded his theory that the Doctor didn't need anyone else following him around the galaxy, viewers were treated to 1976's Gothic classic *The Deadly Assassin*, the one production in the entire 1963-89 run of *Doctor Who* in which the Time Lord travels without a companion. Now it's happened again in Big Finish's eleventh series of *Fourth Doctor Adventures*, with two episodes under the umbrella title *Solo*.

Set within the realm of Gallifreyan culture (though not on Gallifrey itself), Timothy X Atack's *Blood of the Time Lords* behaves very much like a sequel to the revered 1970s serial. Where *Assassin* borrowed liberally from Richard Condon's *The Manchurian Candidate*, *Blood* uses Umberto Eco's *The Name of the Rose* as its inspiration, and the transplanting of the Doctor into what was already a fairly *Doctor Who*-ish set-up works wonderfully. Lost in a gloomy library surrounded by hooded figures and shadowy beasts, the piece positively drips with atmosphere until we don't much care if we ever find our way out. Everything about the formula is amplified by the slippery logic of science fiction: rolling ladders stretch out into space before terminating at the floor again, and swivelling walls into secret chambers become infinite loops of shelves and tomes, making for an engrossing experience.



At the centre of it all, Tom Baker has never sounded better. It's absolutely mind-boggling: here is a man who began playing this part almost *half a century* ago, and he still has the brightness and lightness of touch that he brought to his first season. He's aided in this by Atack's glittering dialogue, adding to the list of 'best Fourth Doctor quotes' by a healthy handful. Joining him as the traditional one-off companion is Emma Noakes as Elanora, who deserves an award just for keeping up with him, and Adrian Lukis, who inhabits the legendary hill-hermit Ansillon with just the right sort of fatherly quality.

As one might expect from a story set within the Doctor's home territory, *Blood* is littered with old school chums, including Annette Badland as a spiky ex-teacher and Christopher Naylor as her highly strung assistant Loric. Much fun is derived from these characters lapsing into their former relationships and reigniting past grievances, with Naylor's apoplectic outbursts being a particular highlight. Of course, this sort of badinage is most revealing and insightful when it comes to our hero's own classroom competitor, the Master.

James Dreyfus' deep, throaty voice is absolutely perfect for these purposes, and the trick is even more impressive when the Master's penchant for disguise is revived, to the joy of listeners everywhere. No rubber masks here – only nimble vocal gymnastics, and it's hard to pick which character is his best. Certainly his dialogues with the Doctor are the most exciting, and the two really do sound as if they've known each other since childhood.

> **At the centre of it all, Tom Baker has never sounded better.**

Essentially a grisly whodunnit, *Blood* loses a little momentum when Susan Kyd's arch Codal Thark turns it into more of a courtroom procedural, but even here there are enough novel concepts and bon mots to keep us going until things pick up. Fudged finale notwithstanding, *Blood of the Time Lords* is a more than worthy twin to *The Deadly Assassin* – high praise indeed.

David Llewellyn then takes us back to Earth with a bump for his eco-thriller *The Ravencliff Witch*, set on the lonely cliffs of Dover. The titular phantasm is helped along by some fabulously spooky sound design, eliciting some real chills from the off, while the cast of recognisable archetypes once again creates a cosy community vibe. Within this group it's *Who* veteran Nerys Hughes who comes closest to occupying the vacant assistant position, although she doesn't enjoy the same chemistry with Baker as she did with Peter Davison in 1982's *Kinda*. Nevertheless, Hughes holds her own against scuttled ships and flooded tunnels in this surprisingly swashbuckling tale.

FULL CAST AUDIO DRAMA
TOM BAKER
BBC
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SOLO
FEATURING ANNETTE BADLAND, TREVOR COOPER, JAMES DREYFUS, NERYS HUGHES AND ADRIAN LUKIS
BIG FINISH

Mirroring the tight-knit inhabitants of the village are a pack of scientists headed by Richard Earl's Gordon Miles, whose gradual descent into madness is carefully and skilfully realised. Deli Segal demonstrates all the pluck required for a seat aboard the TARDIS as Amanda Keynes, and Lucy Pickles slowly softens the hard-nosed Celia Banks in such a way as to make the touchingly poetic resolution seem not only plausible, but also genuinely affecting.

Although the body count is similar to that of *Blood, Witch* is gentler in tone and more like an environmental parable than an end-of-the-universe scenario, but this only adds to its tea-time appeal. We're safe in the Doctor's hands, confident in his abilities, but no less rapt to find out how he'll solve the various problems. *Solo* returns us to those warm evenings in the mid-1970s when, for half an hour every Saturday, everything was going to be all right – no matter how frightening it appeared at first. It's staggering to think that this high watermark could even be *approached* so many years down the line, but with funny, inventive texts like these, consummate support from the players and technicians and an audible spark of investment from our leading man, *Solo* is enough to make you believe it might just be possible.

Left: Christopher Naylor.
Below left inset: Emma Noakes.
Bottom: Tom Baker with Adrian Lukis.

As a celebration of International Women's Day and a welcome platform for the ladies of *Doctor Who,* Big Finish's second box set under the *Eighth of March* banner works well enough. As a trilogy with the subtitle *Protectors of Time*, however, it may leave some folks scratching their heads.

First up is Lizbeth Myles' *Stolen Futures*, arguably the strongest of the lot, featuring the forceful Lalla Ward as Romana and the ever-faithful John Leeson as her robot dog K9. Straight away, there's an awful lot of assumed knowledge expected of the audience, and thus a sturdy familiarity with 1981's opaque fantasy *Warriors' Gate* is a necessary requirement. If one is so equipped, there's a lot to enjoy – Nimmy March excels at bringing conflicted Tharil Lupan to leonine life, and David Warwick's huge presence as the magnificent Tyro is undeniable.

As we follow the discombobulating script through empty mirrors, up the back stairs of the Vortex and into the howling voids between, the one element pinning it all down is Ward's powerhouse performance as the put-upon Time Lady. →

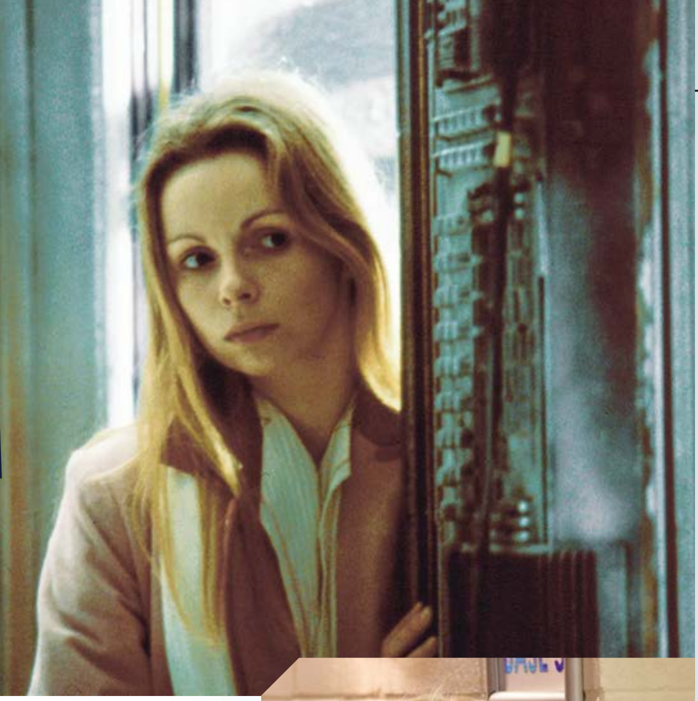
FULL CAST AUDIO DRAMA starring LALLA WARD, GEORGIA TENNANT, MICHELLE RYAN, KATY MANNING, ANJLI MOHINDRA and JAYE GRIFFITHS
FROM THE WORLDS OF
BBC DOCTOR WHO
THE EIGHTH OF MARCH
PROTECTORS OF TIME

→ She maintains her standard level of weary exasperation throughout, punctuating this with bursts of anger or despair at just the right moments to let us know that, although we may not be exactly sure what's going on, it clearly matters very much to her. So far so good.

Unfortunately, things come a little unstuck with Abigail Burdess' *Prism.* On paper, a team-up between Michelle Ryan's gallivanting art thief Christina de Souza and Georgia Tennant's wandering space rogue Jenny seems like a match made in heaven, but what we actually get is two separate yarns linked only by the occasional Zoom call. Both strands of narrative are diverting enough, although it seems a monumental shame to literally shove Sean Biggerstaff's likeable sidekick Noah into a cupboard for the duration, especially when he has so much to offer. On top of this, there's a bizarre lack of urgency to everyone's actions, as if the whole shebang is happening under water, which rather hampers the drama.

It's not as if *Prism* is short on ideas – the tableau of Christina's double-decker bus being marauded by murderous tech supports threatening to "turn you off and on again" should have been an electrifying spectacle, but somehow it falls flat. Still, top marks to Graham Vick for tackling four different parts with such aplomb, and the business with the 'break glass' hammer from the Routemaster's emergency kit is inspired. You can't have everything!

> Lalla Ward maintains her standard level of weary exasperation throughout.



Right: Romana (Lalla Ward) in *Destiny of the Daleks* (1979).

Below right: Jo Jones (Katy Manning) in *The Sarah Jane Adventures: Death of the Doctor* (2010).

Last up, with everything to play for, is Nina Millns' *The Turn of the Tides,* promising a tantalising reunion of Katy Manning and Anjli Mohindra. (This is the Big Finish debut for Mohindra's *Sarah Jane Adventures* character, Rani Chandra.) It's lovely to get a glimpse of Jo Jones' time protesting in the rainforests, and the light that *Tides* sheds on this aspect of her life is among its plus points. That said, we maybe linger there a tad too long before the plot starts moving at any kind of pace, having devoted its first half-hour to assembling a rag-tag team of global defenders. Jaye Griffiths stands out on a crowded stage as a funnier, slightly posher take on Jemma Redgrave's Kate Stewart, but together with Indigo Griffiths' mysterious Melissa and Sheena Bhattessa's snappy Rio, it really is a case of too many cooks. The biggest casualty of this approach is Sarah Jane's bosom buddy Rani, who's forced to the sidelines after a strong start. We can at least content ourselves with Katy Manning's incandescent turn as Jo, taking the 'Doctor' role for the most part and spreading her message of love and acceptance to every being in the cosmos. To be caught in the glow of that huge, glorious smile, even on audio, is surely worth the ticket price alone. The sense at the end of *Protectors of Time* then is one of missed opportunities, not least the opportunity for anyone apart from Romana to actually protect any time. Perhaps a trio of interlinked stories might have felt more satisfying, and there's certainly room for the Jo/Rani combination to be explored further. Whatever the case, it'll be hard waiting a whole year to see where this all goes. **DWM**

Torchwood: The Black Knight

FULL CAST AUDIO DRAMA
SAMUEL BARNETT
TORCHWOOD
THE BLACK KNIGHT
BY LIZBETH MYLES

Lizbeth Myles' *The Black Knight* is a solid, straightforward offering, refreshingly linear and pleasingly succinct. From the first rumbles of an interstellar disturbance to the ultimate climactic pay-off, the listener is drawn so close that they feel as if they have their own seat on the nerve-wracking shuttle trip to investigate an unknown object at the edge of space. Safiyya Ingar is relatable and even pitiable as nervous astronaut Lynne, Jacob Dudman's Freddie stops just short of a certain jingoistic post-war stereotype, and the many hints and clues are laid out like a trail of breadcrumbs for us to follow along.

The one flaw is that Samuel Barnett's friendly but patronising Norton Folgate, a perfectly engaging creation in his own right, has a tendency to remove any and all tension from each situation with a smart quip or knowing smirk. Happily, he comes into his own delivering the sledgehammer denouement, and Ingar rises to the occasion in a real chest-pounder of a closing scene. Perhaps if the eerie surroundings and delicate plotting hadn't been stymied by all the smugness, this could have been utterly shattering. As it is, it's another fine addition to the monthly, and admirably consistent, *Torchwood* range.

Left: Samuel Barnett stars as Norton Folgate in *Torchwood: The Black Knight.*

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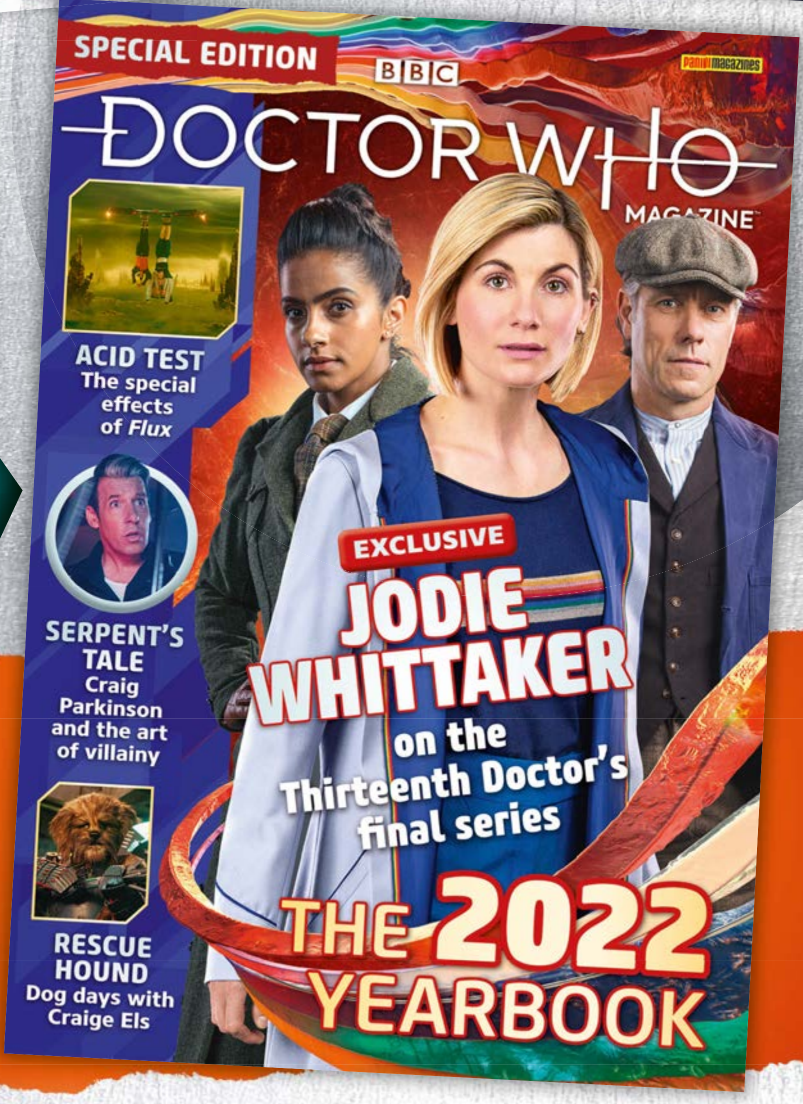
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The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

DOCTOR OF WAR: GENESIS AUDIO DRAMA

Doctor of War: Genesis is a new box set of three full-cast audio dramas, which looks at what might have happened if the Doctor's mission in *Genesis of the Daleks* (1975) had succeeded.

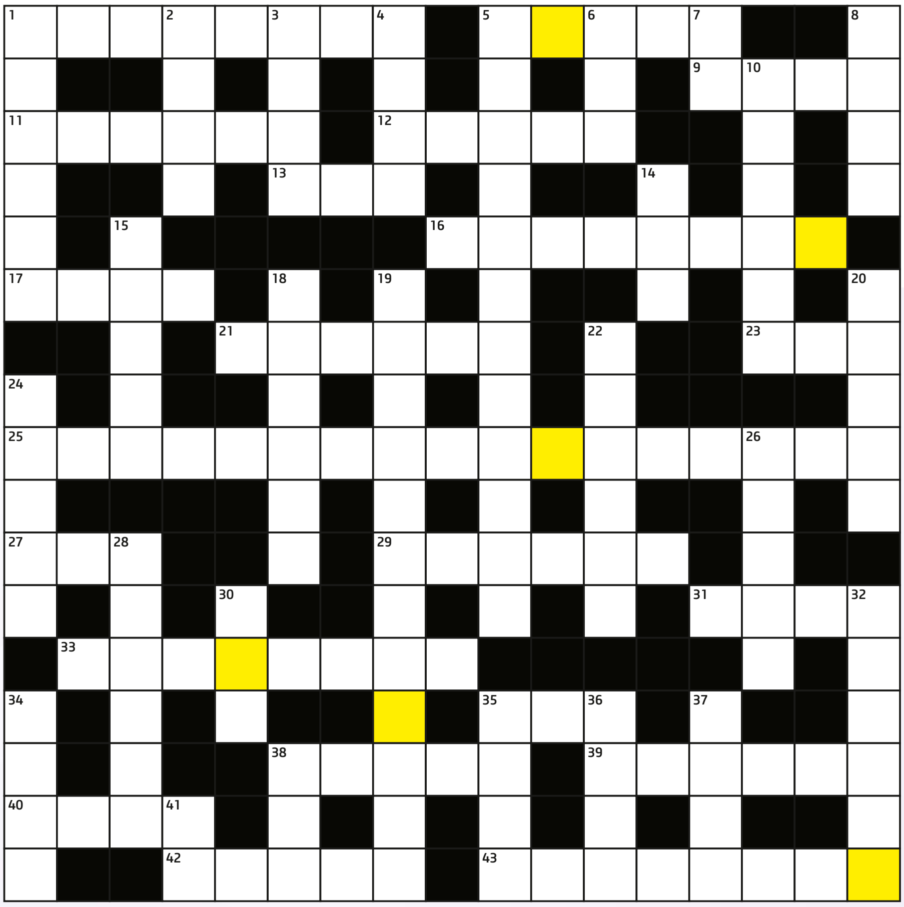
Times have changed. A choice was made and the universe diverged. And now all of history is at war. One man stands at the centre of it all. But whose side is he on? Is he with the angels? Or the demons? And does anyone even know which is which? He was a Doctor once, but now he is Doctor no more. He is the Warrior. The Doctor of War.

Doctor of War: Genesis comprises stories written by John Dorney, Lou Morgan and James Kettle. Colin Baker stars as the Warrior. The box set is out this month from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). We have FIVE copies of the CD for lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character who appeared with the Eleventh and Twelfth Doctors.

COLIN BAKER
BBC
DOCTOR WHO
DOCTOR OF WAR: GENESIS

Do you know your Trantis from your Atlantis?

DWM CROSSWORD



ACROSS

1 (and 19 Down) Forthcoming Easter Special (6,2,3,3,6)
5 Anne ___ – host of *The Weakest Link* (5)
9 (and 39 Across) Naval officer who worked with Captain Hart (4,6)
11 Another name for Homo reptilia (6)
12 One of the Doctor's companions (5)
13 Serial code of *The Claws of Axos* (1,1,1)
16 One of the Doctor's companions (8)
17 Leader on the Ark in space (4)
21 Marco Polo's destination (6)
23 *Beyond the* __ – working title for the first Dalek story (3)
25 Icthar, Scibus and Tarpok (8,2,3,4)
27 (and 20 Down) Target cover artist (3,5)
29 He was killed by the Slyther (6)
31 Lalla _ _ – played Princess Astra (4)
33 Ricky, Jake or Mrs Moore (8)
35 Organisation represented by Captain Dent (1,1,1)
38 *An Unearthly* ___ (5)
39 See 9 Across
40 One of Captain Gilmore's men (4)
42 Janet ___ – played Teka (5)
43 Where you'd find the Skarasen (4,4)

DOWN

1 John ____ – played Dugeen (6)
2 The Cave of Five Hundred ___ (4)
3 Creature found on Orphan 55 (4)
4 *Horror of* ___ *Rock* (4)
5 (and 32 Down) Davros was exhumed to set this back on track... (7,2,3,6)
6 The Macra made him Pilot (3)
7 He worked at Tranquil Repose: the _ (1,1)
8 One of the Argolin (4)
10 Twin planet of Zeos (6)
14 Robot of death (3)
15 They ran Terminus: The ___ (5)
18 ____ Ann Ford – played Susan (6)
19 See 1 Across
20 See 27 Across
22 Coal Hill, for example (5)
25 The sound the TARDIS makes, perhaps (5)
26 Survivor of the Cyber wars (5)
28 Leader of rebel faction on Marinus (6)
30 Character played by Lynda Baron (3)
32 See 5 Down
34 One of the Catkind (4)
35 Found in the Temple of Amdo (4)
36 Channel that broadcast the animated serial *Dreamland* (1,1,1,1)
37 One of the Doctor's companions (4)
38 Daughter of Felman Lux (1,1,1)
41 Serial code of *The Power of the Daleks* (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

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LAST ISSUE'S PRIZE WORD: DOOMSDAY

THE FOURTH DOCTOR ADVENTURES: SOLO

AUDIO DRAMA

TOM BAKER
FULL CAST AUDIO DRAMA
BBC
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SOLO

The Fourth Doctor Adventures: Solo is a box set featuring two new full-cast audio adventures with Tom Baker as the Doctor.

In *Blood of the Time Lords* by Timothy X Atack, the Doctor takes a powerful book to an old friend in the Recusary, a monastery-like retreat on a moon of Gallifrey. But he's chosen an inauspicious time to arrive. *Something* else is visiting... And in *The Ravencliff Witch* by David Llewellyn, the TARDIS lands in a small town on the English coast, shadowed by a newly built power station that just happens to be haunted.

The Fourth Doctor Adventures: Solo is available now, priced £24.99 (CD) and £19.99 (digital). We have **FIVE** CD copies to give away. To have a go at winning one, answer the following question correctly:

In which TV story did the Fourth Doctor have an adventure without a companion?

A *Revenge of the Cybermen* **B** *The Deadly Assassin*
C *Image of the Fendahl*

TIME WAKE & OTHER STORIES AUDIOBOOK

Time Wake & Other Stories is a new collection of tales from the pages of *Doctor Who* annuals, brought to life by a host of celebrity voices including Colin Baker, Geoffrey Beevers, Jon Culshaw, Louise Jameson, Dan Starkey and Anneke Wills.

In *The Sons of the Crab* the First Doctor finds himself a prisoner on a nightmarish world in the Crab Nebula. The Second Doctor is faced with a dilemma posed by the bird-like Arcturans in *Only a Matter of Time*, and in *War in the Abyss* the Third Doctor goes in search of Jo Grant's missing uncle. The Fourth Doctor and Leela try to help the victims of *Famine on Planet X*, while the Fifth Doctor, Tegan and Nyssa find themselves on a *Night Flight to Nowhere* – courtesy of the Master. And in *Time Wake* the Sixth Doctor and Peri search for the entity behind a dangerous temporal corridor in London.

BBC
DOCTOR WHO
TIME WAKE & OTHER STORIES
Read by DAN STARKEY • GEOFFREY BEEVERS • ANNEKE WILLS
JON CULSHAW • LOUISE JAMESON • COLIN BAKER

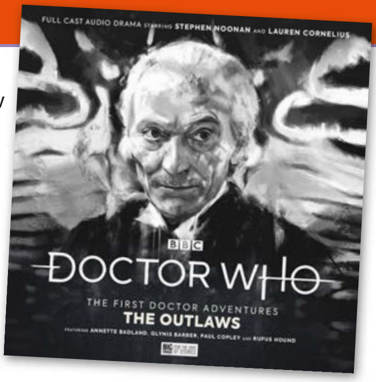
Time Wake & Other Stories is available from BBC Audio priced £14 (CD) and £9 (digital). We have CDs to give away to **FIVE** readers – but only if they can answer this question correctly:

In which TV story did the Doctor meet the Master on prehistoric Earth?

A *Time-Flight* **B** *Timelash* **C** *Time Heist*

THE FIRST DOCTOR ADVENTURES: THE OUTLAWS

AUDIO DRAMA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THE OUTLAWS
FEATURING ANNETTE BADLAND, GLYNIS BARBER, PAUL COPLEY AND RUFUS HOUND

The First Doctor returns for new adventures in *The Outlaws*, a box set of two full-cast audio dramas starring Stephen Noonan (making his debut as the Doctor) and Lauren Cornelius (as Dodo).

These stories take place between 1966's *The Savages* and *The War Machines*, when Dodo was briefly the Doctor's only companion.

In the four-part adventure *The Outlaws* by Lizbeth Myles, the Doctor encounters Nicholaa de la Haye (Glynis Barber), the 13th-century Sheriff of Lincoln... and the Meddling Monk (Rufus Hound)!

The second story, a two-parter called *The Miniaturist* by Lizzie Hopley, guest stars Annette Badland and Paul Copley.

The First Doctor Adventures: The Outlaws is available to order now from *bigfinish.com* priced £19.99 (CD) and £16.99 (digital). **FIVE** lucky readers who answer this question correctly will be getting copies on CD:

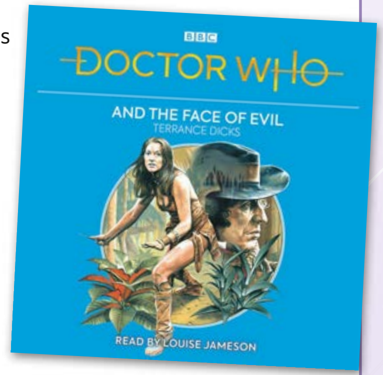
Which character from *The Massacre of St Bartholomew's Eve* (1966) was possibly one of Dodo's ancestors?

A Charles Preslin **B** Anne Chaplet **C** Catherine de Medici

DOCTOR WHO AND THE FACE OF EVIL AUDIOBOOK

Louise Jameson reads Terrance Dicks' novelisation *Doctor Who and the Face of Evil*, based on the 1977 TV adventure by Chris Boucher which featured the Fourth Doctor and Leela.

The TARDIS lands in a primeval forest and the Doctor meets Leela, a warrior banished from her tribe. He learns that an ongoing war between the Sevateem and the Tesh was instigated by Xoanon, the god they both worship. In reality the 'god' is an all-powerful computer, possessed by a desperate madness for which the Doctor is responsible. In order to defeat Xoanon, the Doctor must escape – not only from the savage practices of the Sevateem but also from the mind-controlling impulses of the Tesh.



Doctor Who and the Face of Evil is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the chance to win one, answer this question correctly:

What was the name of the small, deadly creatures found on Leela's planet?

A The Graspa **B** The Mysah **C** The Horda

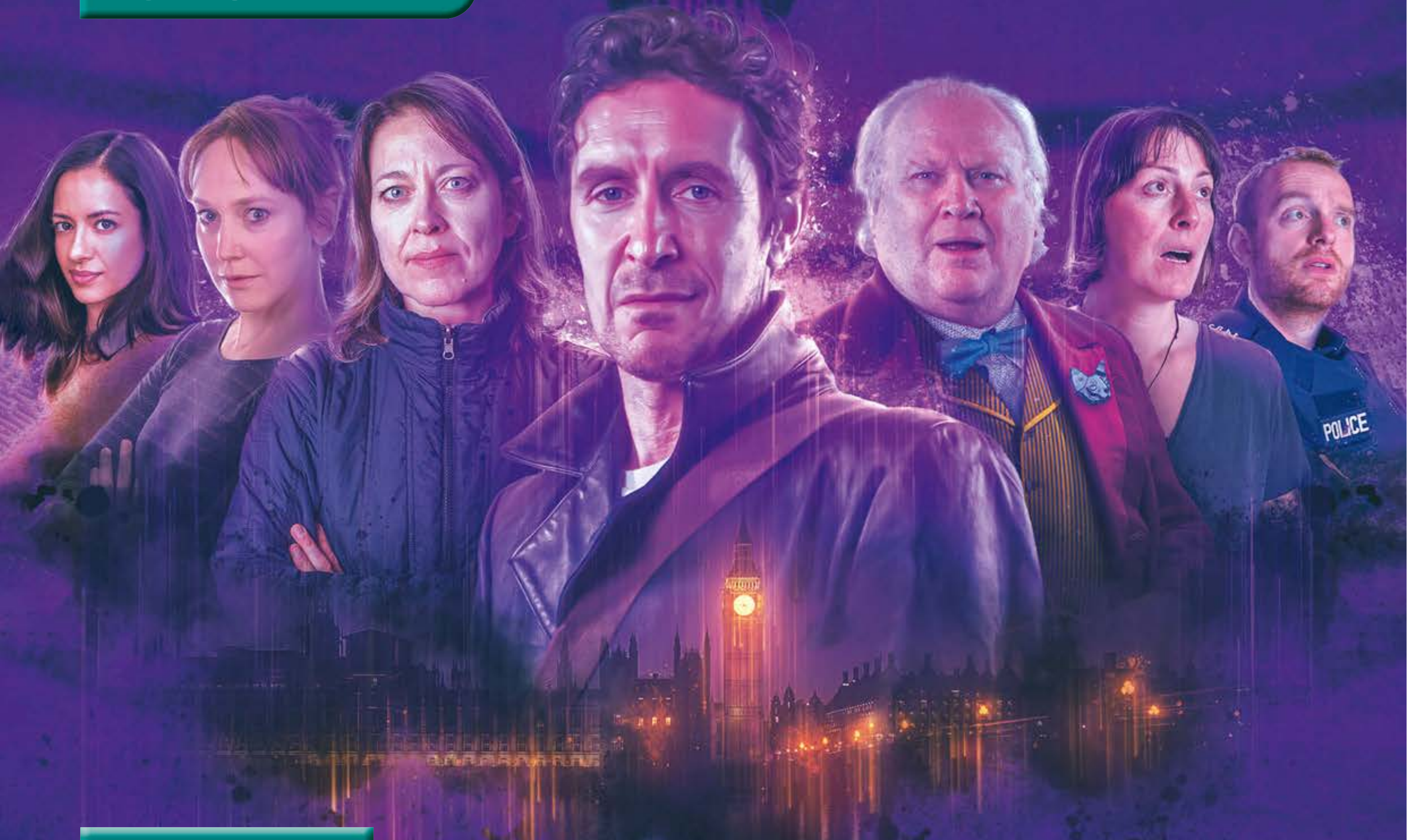
TERMS AND CONDITIONS The competitions open on Thursday 31 March 2022 and close at 23.59 on Wednesday 27 April 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



RELEASED April
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Comprises:
Crossed Lines by **Matt Fitton**
Get Andy by **Lisa McMullin**
The Keys of Baker Street by **Roy Gill**
Best Year Ever by **John Dorney**

STARRING
The Doctor **Paul McGann**
Liv Chenka **Nicola Walker**
Helen Sinclair **Hattie Morahan**
Tania Bell/Void (Tania) **Rebecca Root**
The Curator **Colin Baker**
Mr Bird/Void (Bird) **Clive Wood**
Robin Bright-Thompson **Joel James Davison**
Ken Bright **Alan Cox**
Sgt Andy Davidson **Tom Price**
Aisha Akhtar **Amina Zia**
Tony **Jeremy Clyde**
Zakia **Avita Jay**

Stranded 4

It all began with the Eighth Doctor stranded in modern-day London while the TARDIS was out of action. He and his companions, Liv and Helen, began new lives in the Doctor's old house on Baker Street, which had been divided into flats. As they got to know the residents, their trio expanded to become a sprawling community, which included *Torchwood*'s Andy Davidson and Liv's new girlfriend Tania.

But then, as TARDIS travel gradually became possible – first in time, then also in space – the Baker Street gang discovered that the future of the human race had changed for the worse.

"At the end of *Stranded 3*, the Doctor tracked down the cause of the aberrant timeline, and found it was somebody under his own roof," says script editor Matt Fitton. "In the process, he saw the human race being made extinct way ahead of its time. As they escaped, they were a man down – they lost Andy to an exploding space station. So they're in a bit of a dark place at the start of *Stranded 4*."

This fourth volume – the last in the series – opens with Matt's *Crossed Lines*, which sees the Doctor intervene in the life of former Baker Street resident Robin Bright-Thompson. "The Doctor is determined to do something to try to fix things, and sets out to change Robin's path," Matt explains. "Helen goes with him, but Liv and Tania are left behind, because there's some question over Tania's ability to travel in the TARDIS, given what happened to one of her possible futures in the previous set."

The Doctor takes the TARDIS back in time, but Helen has concerns about his intended intervention. "He's trying to board the train that Robin and his dad were on when they left Baker

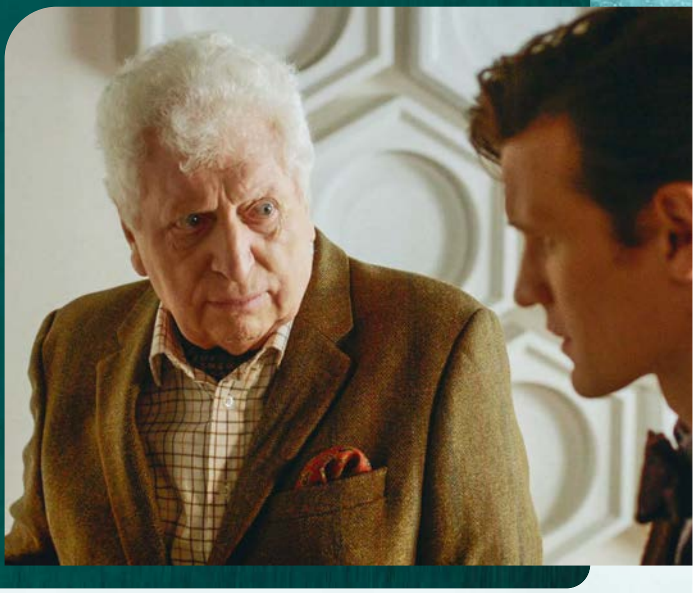
"I Never Forget a Face..."

When we met the Curator on TV in *The Day of the Doctor* (2013), this enigmatic character was played by Tom Baker, and it was suggested that he'd deliberately revisited a previous Doctor's face. When the Big Finish team approached the writer of that episode, Steven Moffat, about bringing the character to audio, he advised them that the Curator's physical appearance might be flexible...

"I think the term he used was 'regeneration-fluid'," recalls David Richardson, producer of *Stranded*. "So from the moment we knew we were going to bring Tom in as the Curator, we were also planning for a future point in which we would look at that fluid side of the character."

That point turned out to be *Stranded 4*, in which the role is played by Sixth Doctor actor Colin Baker. "He's able to adopt several of the old favourite faces at his whim, or may be compelled to by the changing timelines around him," says writer Matt Fitton. "It's a nice way to symbolise that things are in flux, and changeable.

"He's got Colin's love of wordplay and storytelling," Matt explains, "and there's an echo of the Sixth Doctor as well – there's a little bit of an edge to him..."



Street to go to Scotland," says Matt. "Helen runs into the past version of Tania, and gets her help to follow the Doctor and stop whatever he might be doing. Meanwhile, Tania in the present is starting to get echoes of her memory changing. So Liv takes her along to someone she thinks might be able to help, in the shape of the Curator."

The second episode, *Get Andy*, deals with the missing member of the Baker Street family. "The last time we saw Andy, he was hurtling towards his doom," says its writer, Lisa McMullin. "So the Doctor sets out to rescue Andy – but what he doesn't realise is that somebody else has already gone to rescue him, and confusions ensue.

"I wanted somehow to make the story resonate with real human tales of people being stranded and trying to get to places of safety," says Lisa. "But I had to fictionalise it and 'sci-fi it up' much more than I originally intended to, because real-life stories that were hitting the news and making the headlines were much worse than anything I could have put into this episode. I couldn't have done justice to the real-world stories."

> "I wanted somehow to make the story resonate with real human tales of people being stranded." LISA McMULLIN

Something that remained grounded in reality was Andy's response to danger. "I'm fascinated by the fact that everybody in *Doctor Who* is always so willing to sacrifice themselves and march merrily off to certain death," Lisa says. "Why don't people go, 'Are you kidding me? I don't want to die!'? *Stranded* is a bit different to other *Doctor Who* series – we delve into the real world quite a lot more, and real people dealing with the extraordinary things that happen around the Doctor. So I just wanted to make it more real."

In the third episode, the Baker Street house is all that's left of reality. "I had the strong sense that what I wanted to do, to wrap the story up, was to bring everyone back to Baker Street, to run into as many of the characters as possible, and to focus them all down," says Roy Gill, writer of *The Keys of Baker Street*. "The device of locking them all in the house was a way to create that focus."

It's a story with high stakes. "You've got the ticking clock, which is the fact they're locked into Baker Street and that Baker Street is collapsing down on them," says Roy. "So they're being funnelled up, level by level, to the loft. I'm hoping a sense of the epic and the danger comes from that part of the story."

The scenes that unfold along the way are smaller in scale. "They're very much domestic scenes," says Roy. "You get Liv being reminded that Tania is a little bit uncertain how present Liv is going to be in her life, and the Doctor reconsidering how much he has or hasn't intervened in the past. It's almost like *A Christmas Carol* – you know, how Scrooge goes back over his timeline, and he's learning things about himself? So in each scene, there's little bits of information being given out to the characters about things they never knew. The revelations are largely domestic, but the events around them are more epic and dangerous." →

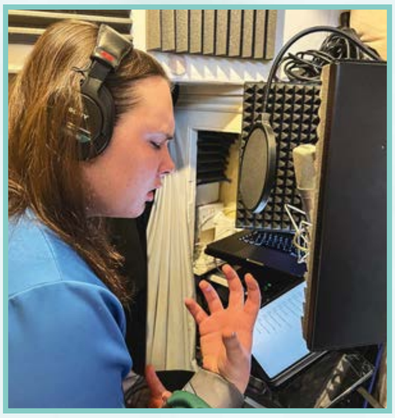
Opposite page: Rafe Wallbank's cover art for *Stranded 4*.

Top left: Colin Baker.

Top right: The Curator (Tom Baker) and the Doctor (Matt Smith) in *The Day of the Doctor* (2013).

Above: Tom Price.

Right: Rebecca Root.



→John Dorney concludes this volume – and the entire series – with *Best Year Ever*. “This is very much *not* the big finale,” he says. “Because we’ve been pushing *Stranded* to be a little bit unusual, we were looking for weird corners and odd things to do with it. So I leaned into that a bit and tried to do something a little bit brave and a little bit daring.

“It’s basically an opportunity to say goodbye to all of the characters,” he adds. “In some cases very literally; in some cases just temporarily, one would hope. But that’s where it comes in the shape of the arc: it’s a wave goodbye. The initial title of it was something like *Saying Goodbye*, before it became *Best Year Ever*.”

When John first suggested the world in which the story would take place, he wasn’t sure the rest of the Big Finish team would go for it. “I kept thinking someone would say no,” he admits. “And I sort of half-hoped they would, because I was aware that it was risky. But everyone kept saying yes!”

This box set isn’t just the end of the *Stranded* saga – it’s also the end of an entire era for the Eighth Doctor on audio. For almost a decade, his pre-Time War adventures have taken the form of 16-episode epics: *Dark Eyes* (2012-15), *Doom Coalition* (2015-17), *Ravenous* (2018-19) and now *Stranded* (since 2020), which will be the last.

“It was my decision to wrap up the 16-part sagas,” says producer David Richardson. “I’ve loved doing them. The extraordinary thing is that they all linked into each other and often explored the repercussions of the previous arc. So really it’s a 64-episode saga, and I’m hugely proud of it.

“I’m proud that we lured Nicola Walker back to play Liv Chenka. She’s been with us through all of that long storyline, apart from that very first *Dark Eyes* box. And I’m hugely proud that we got Hattie Morahan to play Helen Sinclair. Hattie was Paul McGann’s idea for somebody he said he’d love to work with, and we really wrote the character *for* her. She’s been astonishing, and has inspired the character of Liv to evolve as well; we’re in a different place with Liv now because Helen’s there. I think audiences have responded to their friendship.”

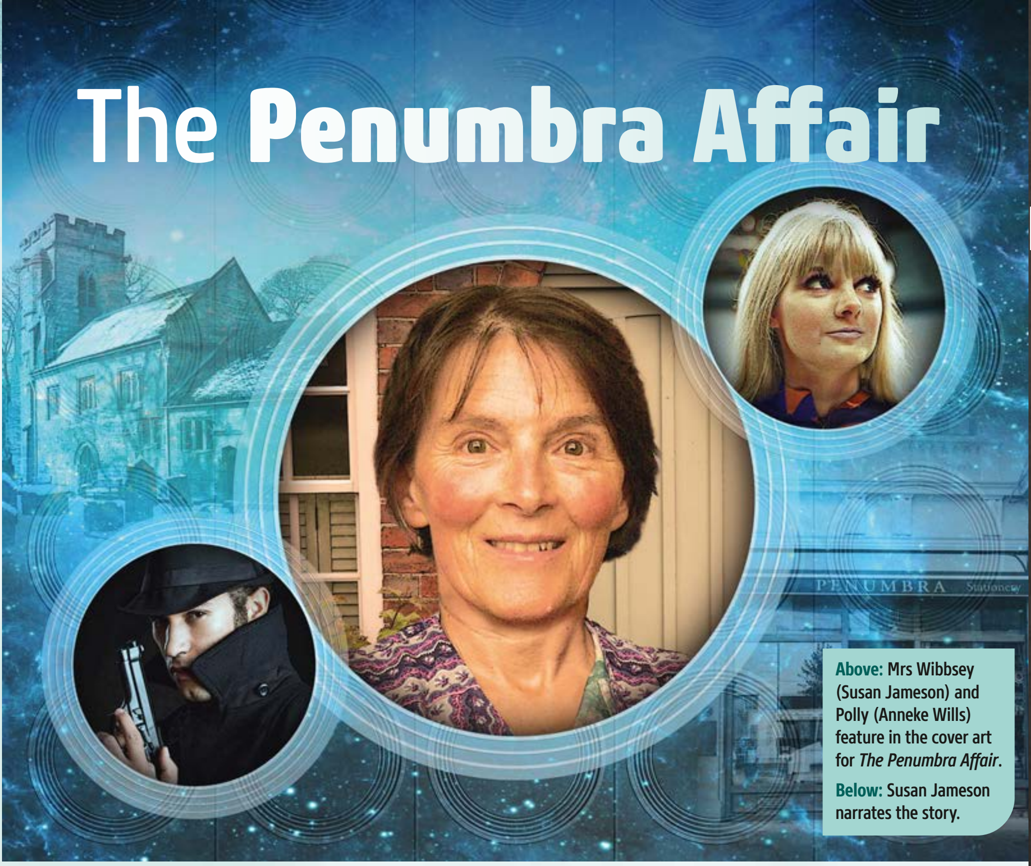
> “It was my decision to wrap up the 16-part sagas.”
> DAVID RICHARDSON

But it’s Liv’s other big relationship – her romance with Tania Bell, played by Rebecca Root – that’s on David’s mind as *Stranded* concludes. “For all its fantastic storytelling and exploration of character, at the end of the day *Stranded* adds up to being largely about the romance between two women,” he says. “As we came towards the end of it, I found that the thing I was really drawn to was that love between Liv and Tania. And by the time we get to the very final episode, there’s such powerful drama and storytelling between the two of them. I was absolutely gripped by it. I love those characters, and I love those two actresses.”

New adventures for the Eighth Doctor will begin in November. “There’s no huge ongoing arc covering them,” David explains. “There might be minor links between them – there might be character consequences – but generally they’re standalone stories. And I think the range will feel revived; it will feel like a brand-new start.”

Top left: Hattie Morahan.
Top right: Amina Zia.
Above right: Joel James Davison.
Above: Nicola Walker as Liv Chenka and Paul McGann as the Doctor.

The Penumbra Affair



Above: Mrs Wibbsey (Susan Jameson) and Polly (Anneke Wills) feature in the cover art for *The Penumbra Affair*.

Below: Susan Jameson narrates the story.

Fenella Wibbsey is in danger. A letter has arrived at Nest Cottage in Hexford, where Mrs Wibbsey is the Fourth Doctor’s housekeeper, listing the names of several companions who have encountered something called Penumbra and lived to tell the tale. “Other fellow travellers may not have been so lucky,” warns the letter’s writer, Polly Wright. “You may be next.”

“Of course, Mrs Wibbsey is immediately on the case,” says Michael Stevens, script editor and series producer of the *Beyond the Doctor* audios. “She discovers that there’s a Polly Wright that works for the Penumbra organisation in London. She makes contact and gets a reply saying that yes, this is indeed the same Polly that travelled with the Doctor, and how wonderful it is to be in touch. Mrs Wibbsey lets slip that the Doctor still visits her from time to time. It’s coming up to Christmas, and there’s a very good chance he will arrive. Before she knows it, she’s invited Polly to come for Christmas.”

Mrs Wibbsey was introduced in BBC Audio’s *The Nest Cottage Chronicles* (2009-11), written by *The Penumbra Affair*’s Paul Magrs. “We both adore Mrs Wibbsey and the whole Nest Cottage set-up,” says Michael. “A lot of it is to do with Susan Jameson’s interpretation of Mrs Wibbsey – she brings so much to the character.

“She’s also adored by many of our listeners. She’s a character that evokes a lot of sympathy, because she’s quite lonely, and she has to make do with being left for long periods of time by the Doctor, and then he pops up and has an adventure with her. So when we were considering companions for *Beyond the Doctor*, it felt a natural thing that we would involve Mrs Wibbsey at some point.”

Here, she must save the day without the Doctor’s help. “She’s nobody’s fool,” says Michael. “I think she shares with the Doctor that quality of seeing that something’s wrong and thinking, ‘Well, OK, we’ve got to put it right.’ There’s no fuss about Mrs Wibbsey, there’s no flim-flam. She just speaks as she finds and does as she feels necessary.”

The Penumbra Affair is the conclusion of an arc within the *Beyond the Doctor* line, beginning with *Bessie Come Home* in 2021 and continuing in *London, 1965* and *Sleeper Agents* earlier this year. “It’s got an epic ‘end of season’ feel,” Michael says of this final instalment. “Because we start with Mrs Wibbsey on this quest to find out a bit more about the Doctor’s old companions and about Penumbra, it’s OK for anybody to join this without having heard the others – the information that we need is the same information that Mrs Wibbsey is finding out. If we *have* heard those first three stories, an awful lot of unanswered questions and elements that we’ve witnessed do come to the fore, and there’s a lot of development of the recurring villains Harmer and Leamann.”

Sound design comes from David Roocroft. “David has done all of the *Beyond the Doctor* stories,” says Michael. “Mrs Wibbsey is feeling very festive and getting ready for Christmas, so David has brought a flavour of Christmas music into this, as well as some great notes of intrigue and menace.

“Particularly because Hexford is swathed in snow, and there’s a slight feeling of isolation because the snow is so heavy that a lot of things are cut off, I think there’s a John le Carré feel to this last story,” he adds. “There’s a feel of chickens coming home to roost for certain characters...” **DWM**

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Written by **Paul Magrs**
Featuring **Mrs Wibbsey**
Narrated by **Susan Jameson**

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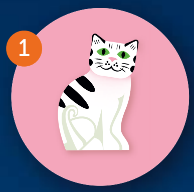
CATS

THE NINE LIVES OF THE SIXTH DOCTOR'S FOUR-LEGGED FRIENDS

1



TORTOISE-SHELL

Number of episodes in which the badge appears:

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The Twin Dilemma
Attack of the Cybermen
Vengeance on Varos

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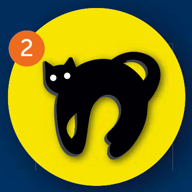

BLACK, ARCHED BACK

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The Mark of the Rani
Timelash

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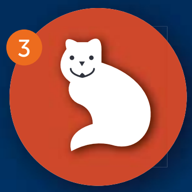

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The Two Doctors

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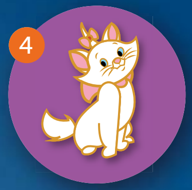

'MARIE'

(from the 1970 Disney film *The Aristocats*)

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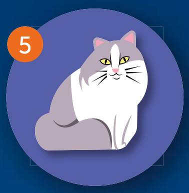
Revelation of the Daleks

5



'WEEBLE'

(Colin Baker's own cat)

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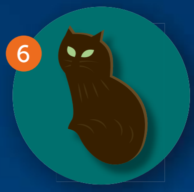
The Trial of a Time Lord

6



'ERIC'

(Colin Baker's own cat)

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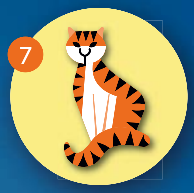
The Trial of a Time Lord
Parts One to Four

7



'GINGER'

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The Trial of a Time Lord
Parts Nine to Twelve

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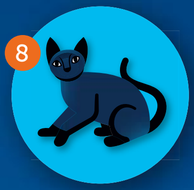

SIAMESE

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Time and the Rani
Part One

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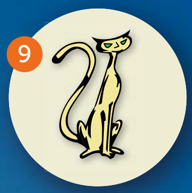

GOLD

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Real Time [1]

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[1] Six episodes, each webcast in separate instalments.

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DOCTOR WHO DISCOVERS

PIRATES

WITH COLOUR POSTER

DOCTOR WHO DISCOVERS

PIRATES

Edited by Fred Newman

Cover illustration by Jeff Cummins

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DOCTOR WHO MAGAZINE
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BBC STUDIOS, UK PUBLISHING
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Doctor Who Discovers Pirates is supplied with Doctor Who Magazine 576. Not to be sold separately. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. BBC, DOCTOR WHO (word marks, logos and devices), are trademarks of the British Broadcasting Corporation and are used under licence. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

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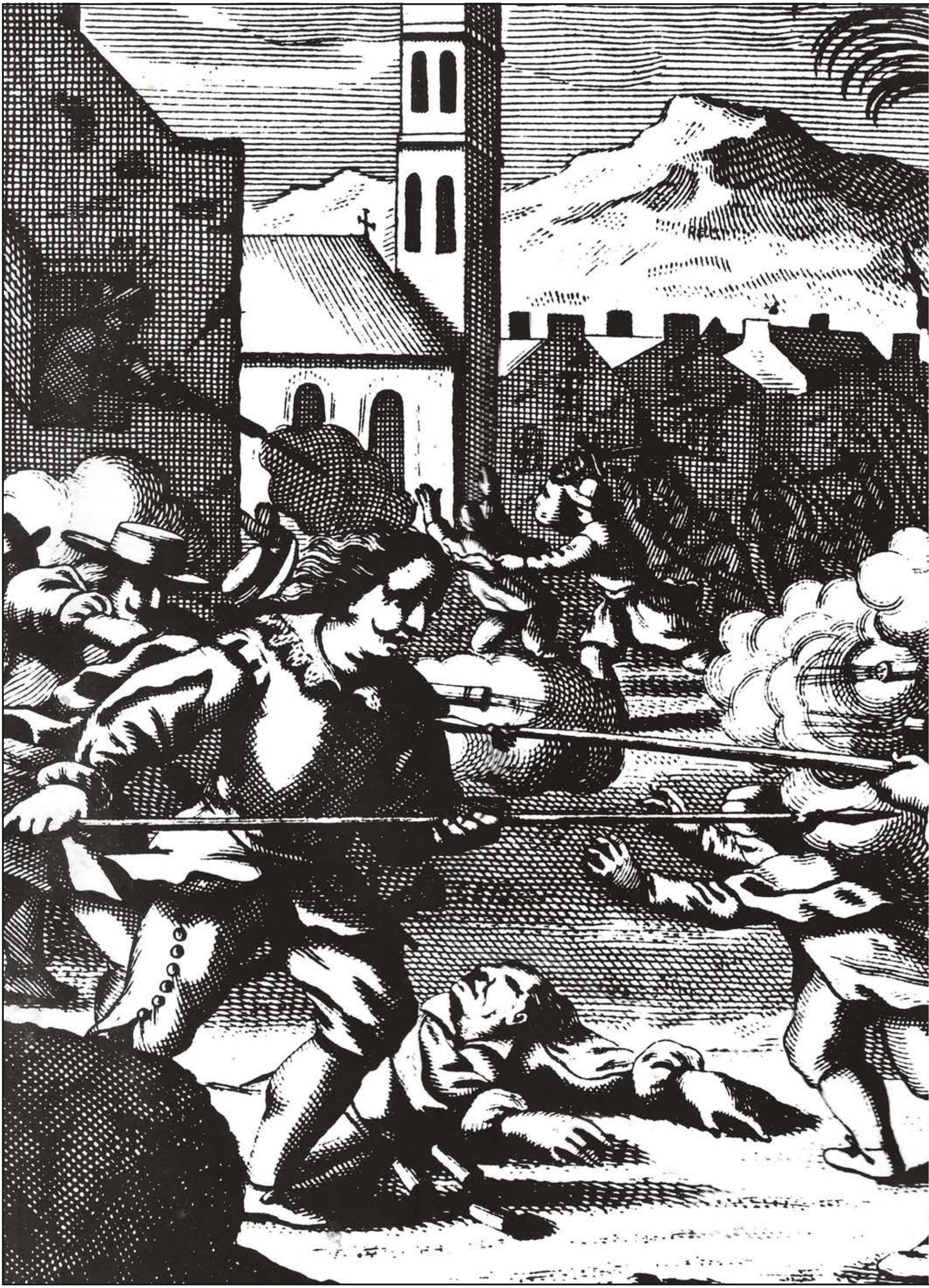

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INTRODUCTION

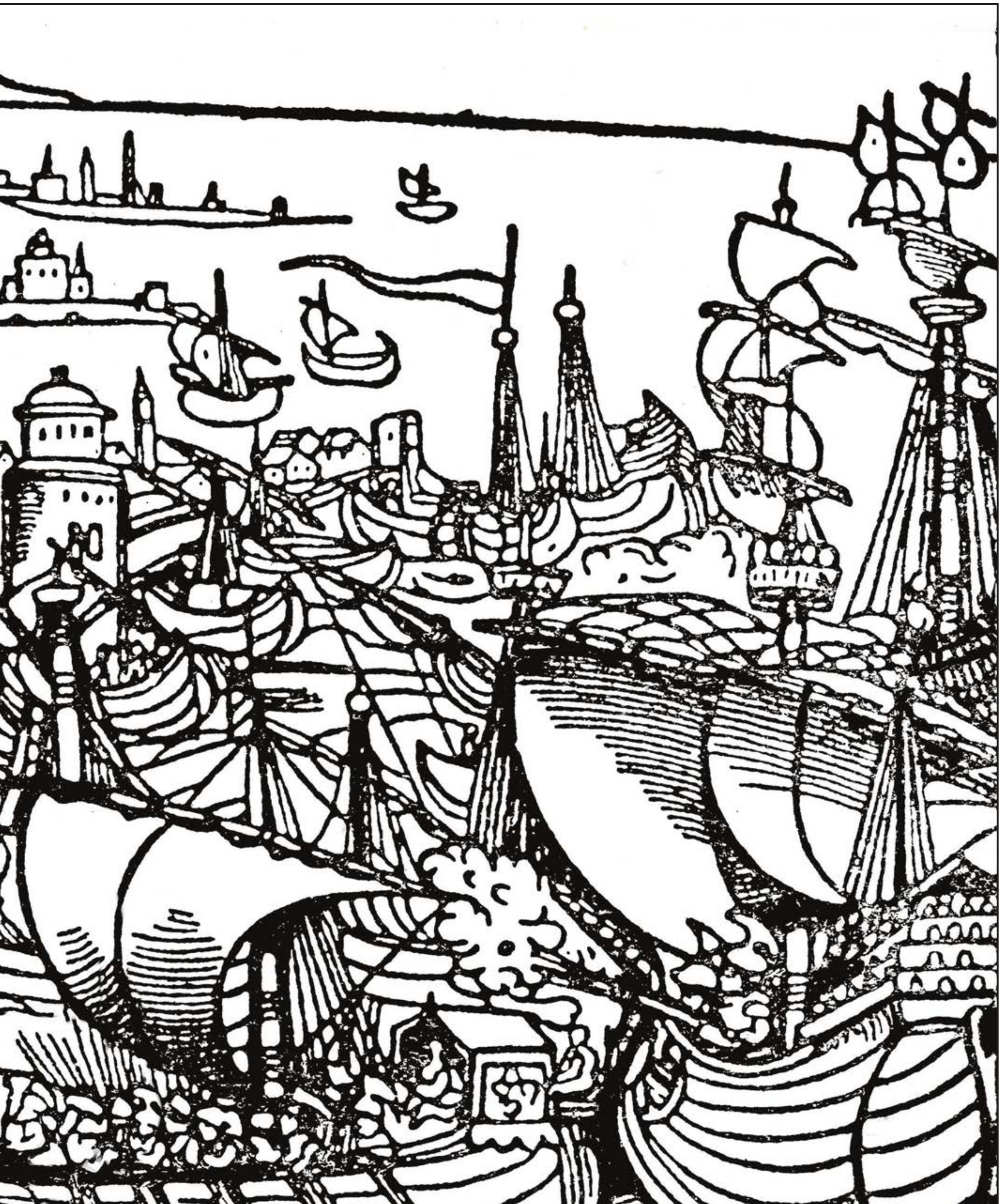
Throughout history the high seas have been places of danger and adventure. So when Doctor Who found himself afloat in the Tardis in the Mediterranean of Roman times it was not surprising that he should witness an act of piracy.

In this instance, however, the victim was none other than the great Julius Caesar himself.

This incident aroused the Doctor's interest in the subject of pirates, and off he went through time to trace the history of these buccaneers.

From the Barbary Corsairs, who pillaged the Christian galleys sailing to the crusades in the 16th century to Captain Morgan and the infamous William Kidd, the Doctor learns about the rogues who looted cargoes and whose names were feared by all who sailed the seas.

Now you can follow the Doctor's adventures as the Tardis skips through the centuries on a very special sea-going mission!



POLICE PUBLIC CALL BOX

The Tardis shuddered uncomfortably, pitching Doctor Who forwards onto the control panel. It came to an abrupt stop and seemed to sway and bob gently. “Now,” mused the Doctor. “I wonder in which place and time zone I’ve landed?”

He was puzzled by the Tardis’s curious motion and found it difficult to walk to the door in a straight line as the floor seemed to roll under his feet. As soon as the door opened he understood the reason: the Tardis was floating in the middle of a calm sea.

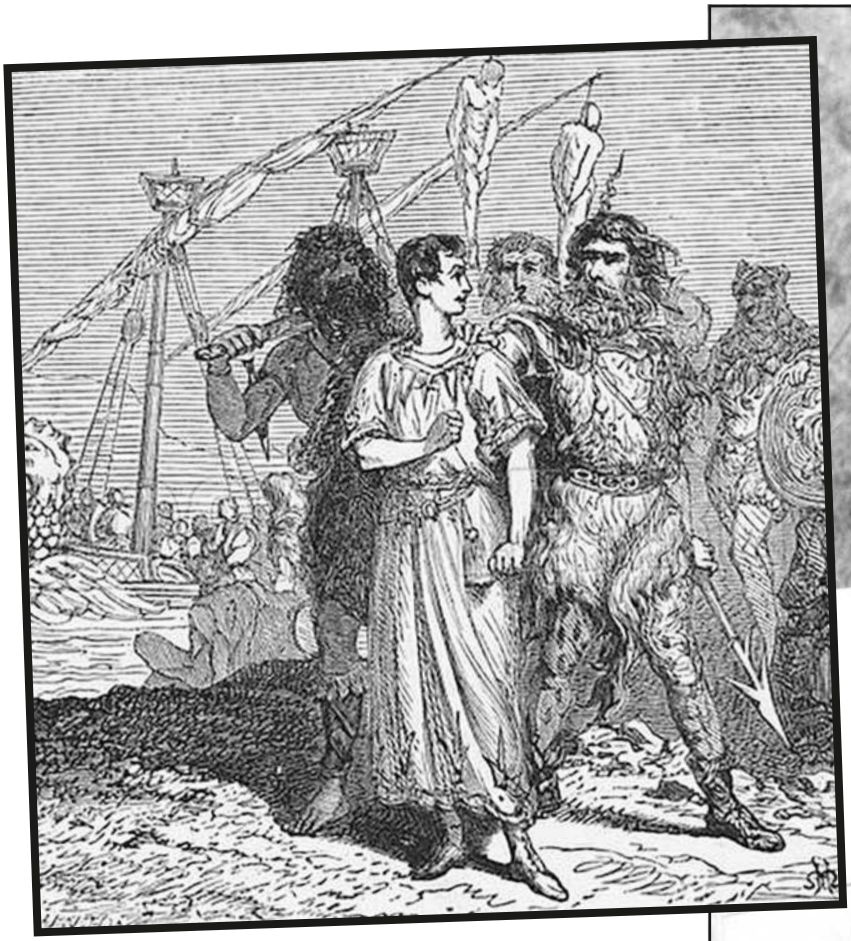
As the Doctor wrung out the ends of his scarf, which had trailed in the water, he tried to make a logical deduction of his position, both geographic and in time. “The sea is flat. The sun is high and warm. Well, we’re obviously on Earth — it being the only planet I know that is two-thirds covered by sea. It’s not hot enough for the Pacific, too calm for the Atlantic. So, at an educated guess, I’d say we’ve vectored in on the Mediterranean.”

He was pleased with his conclusions, quite rightly too, for he was broadly correct. In fact, the Tardis had brought him down in the Aegean, the part of the Mediterranean that lies between Greece and Turkey. All he needed to know now was the historical period he had chanced upon.

The Doctor rummaged around in one of the Tardis’s numerous and capacious lockers until he came upon a long, brass telescope. “Ah! Just the thing!” He returned to the door and, putting the instrument to his eye, scanned the horizon. The lens focused on two indistinct blurs. As he watched, they sailed closer and eventually he made out the shape of two ships. One was long and sleek, with a large central sail; along each side were lines of oarsmen. They were chained together and each was pulling strongly on his oar, rowing furiously. “I recognise that vessel,” the Doctor said. “It’s undoubtedly a galley and by its lines I’m sure it must be Roman. But what on earth is the boat chasing it?”

This was much smaller and a great deal speedier than the rather cumbersome galley. As the Doctor watched, the little boat overtook the galley, drew alongside and, suddenly, men waving swords above their heads were swarming aboard it. “Good gracious! Pirates!”

The Doctor peered through his telescope and watched as the marauders herded the terrified passengers and crew together and started to strip them of jewels and valuables. Only one man remained calm throughout the attack. He was well-dressed and obviously aristocratic.



He sat apart, quietly reading despite the havoc that was wrought around him.

Refocusing his lens, the Doctor brought the young man into extreme close-up. “I’m sure I recognise that face,” he said, wracking his memory for a name. “That’s it! I thought he was familiar. If I’m not much mistaken, that is Julius Caesar, but he’s not much more than a boy. So I conclude we’ve come to earth some years before he became a great soldier and Emperor of Rome. Wait a minute, what’s happening now?”

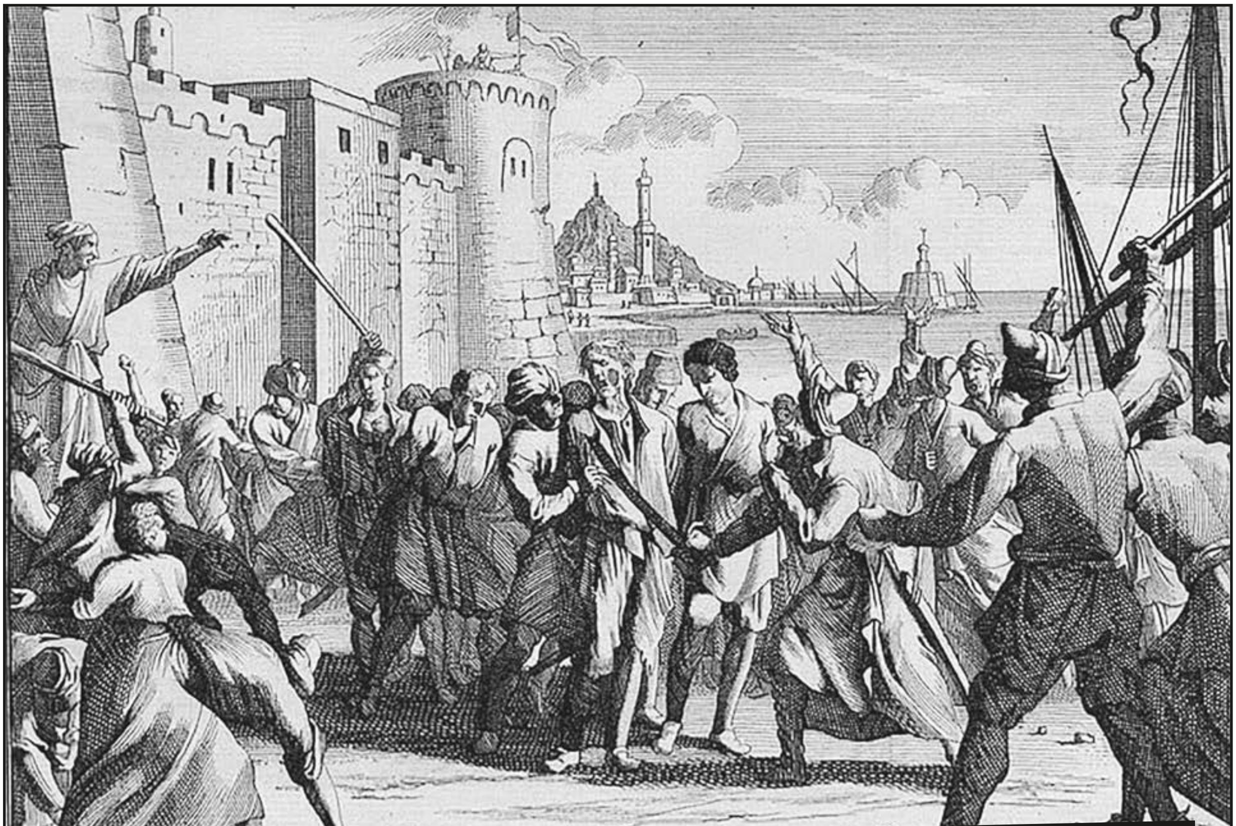
The pirate chief strode up to Caesar and brandished his sword at him. Caesar looked disdainfully at him. He was greatly outnumbered and resistance would be useless, so he haughtily permitted himself to be taken captive. “Well, well,” the Doctor pondered. “I shouldn’t be at all surprised if young Julius isn’t being held for ransom. I expect the pirates will send a message to his family demanding a large sum of money in return for his safe release.”

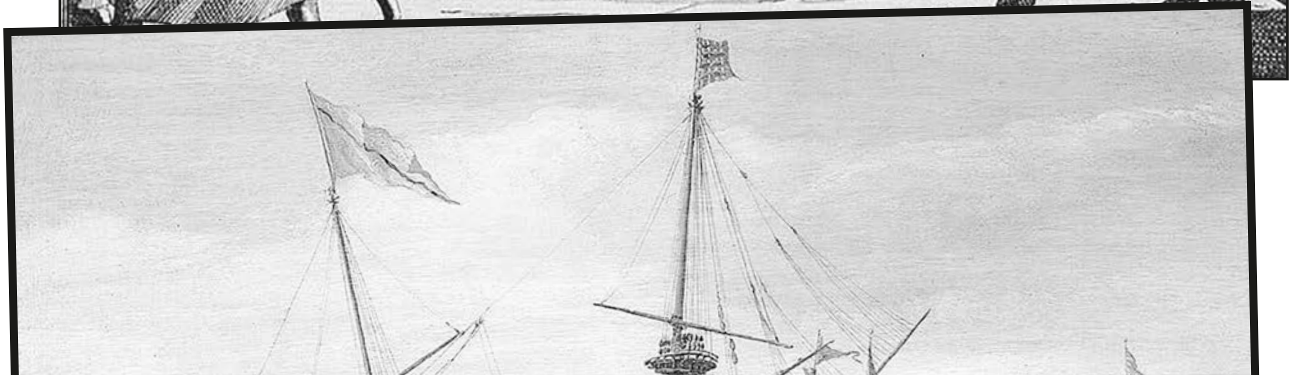
The two ships had now drifted out of the Doctor’s view but he was intrigued to know how the story ended. He walked across to the computer bank and punched instructions out on the keyboard. He selected ROMAN HISTORY: CAESAR, JULIUS. The machine made a stuttering noise as it retrieved the information and presented a print-out. The Doctor ran his

eye down the typed sheet until he came to the section he wanted. It read: ". . . Caesar held prisoner in Greece while family paid huge ransom . . . On return to Rome Caesar planned revenge . . . Assembled fleet of four war galleys and five hundred armed men . . . Sailed to pirate stronghold where surprised them at a feast . . . Many massacred, ransom recovered . . . Caesar ordered prisoners executed by being slowly strangled . . ."

"Charming!" exclaimed the Doctor drily. "I must say I'm surprised to learn that pirates flourished so early in history. Let's dig a little deeper." He typed some more instructions into the computer.

It quickly answered. ". . . Pirates . . . Sea-robbers who preyed on shipping to steal cargo and treasure and hold wealthy passengers to ransom . . . Word derived from Latin **pirata** and ancient Greek **peirates** . . . Pirates operated in all parts of world from earliest history . . . Found wherever there were merchant ships laden with valuable cargoes . . ."



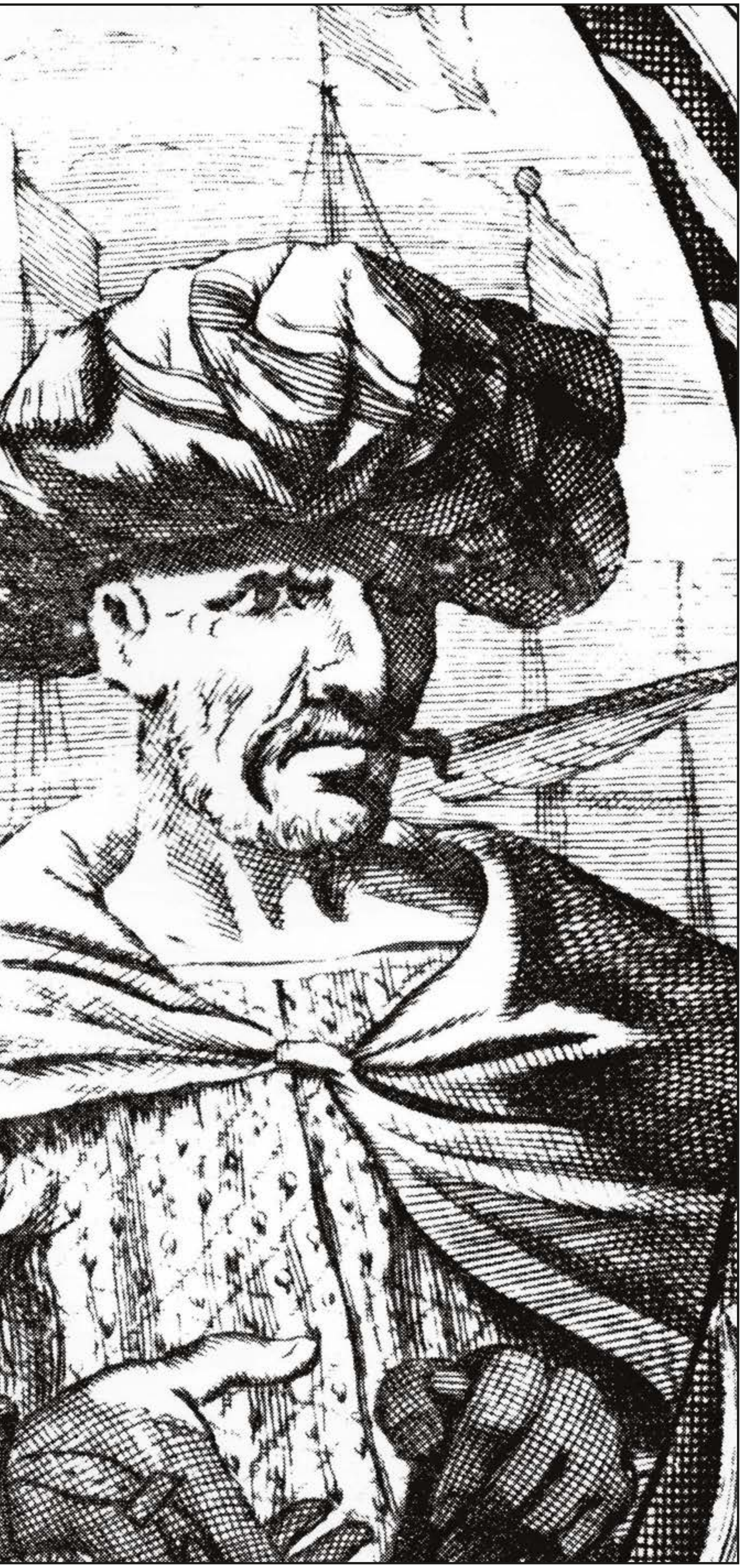


"It seems I've stumbled on a fascinating subject. I'm not too busy at the moment — even Time Lords have their slack periods — so let's investigate pirates a bit further. If the Tardis will behave itself for a change we'll take a spin forward through history and find out some more about these sea-borne villains."

The Tardis's time dials spun furiously, but the Doctor felt little motion apart from the gentle bobbing he had noticed before. The dials came to rest at the 16th century and when he re-opened the door, the scene was much the same as had greeted him previously. The sea was still calm, the sun still warm. "We still appear to be in the Mediterranean. Now what was happening around here in the 16th century? Let's see, most of the area was ruled by Arabs, the Moors who had swept along the North African coast and conquered most of Spain. If my memory serves me right they had also conquered the Middle East — the countries that are now Syria, Israel and Lebanon — and even Turkey. I believe the rest of the Mediterranean coast, from Greece to Spain, was in Christian hands."

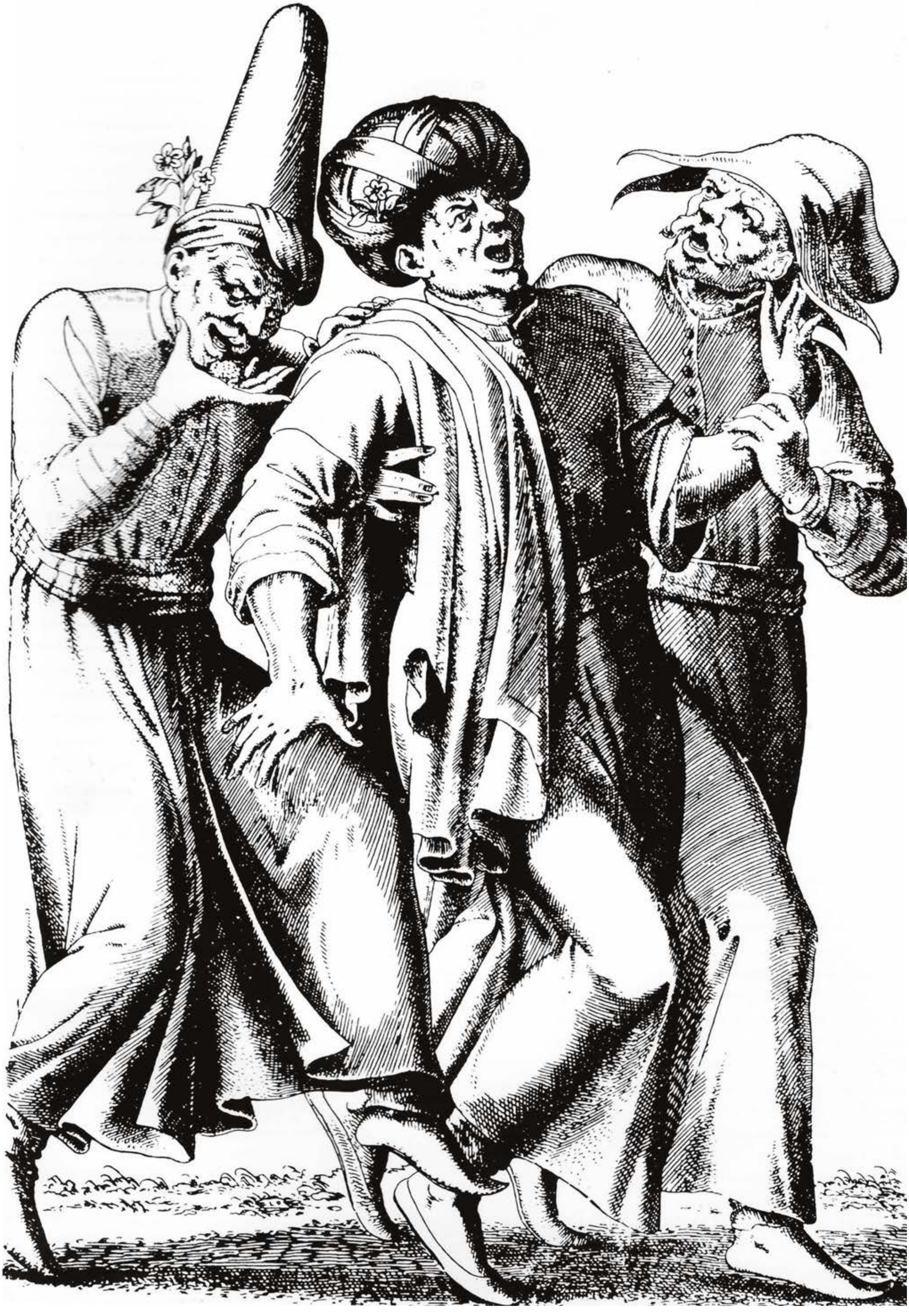
As usual, the Doctor's memory was excellent. The Arabs and the Christians were deadly enemies, constantly at battle in a holy war to take their religion to non-believers. Both needed the Mediterranean as a vital trade route to carry food, cloths and other goods. The fight extended from the land to the sea, and fleets of Christian and Muslim pirates roamed the area waiting to pounce on the merchant vessels of their foes.

"But were they really pirates?" the Doctor wondered. "That's a bit of a riddle; when is a pirate not a pirate? When he's a privateer! And what's the difference? Well a pirate is an outlaw, a common sea



criminal who could expect to be hung if caught by the navy of his own country. But a privateer was a little more respectable. He was a chap who had an official licence — called a Letter of Marque — from his king that allowed him to hunt down and plunder the enemies of his country quite legally. At this time, both the Christians and the Moors licensed captains to attack the ships of their rivals. But in the 'Med' they weren't called either pirates or privateers but corsairs. The Moorish pirates operated from the Barbary Coast — the area stretching from Tripoli in the east to Algeria in the west — and were known as the Barbary Corsairs. The Christian counterparts had their headquarters in Malta and were, quite logically, called the Maltese Corsairs."

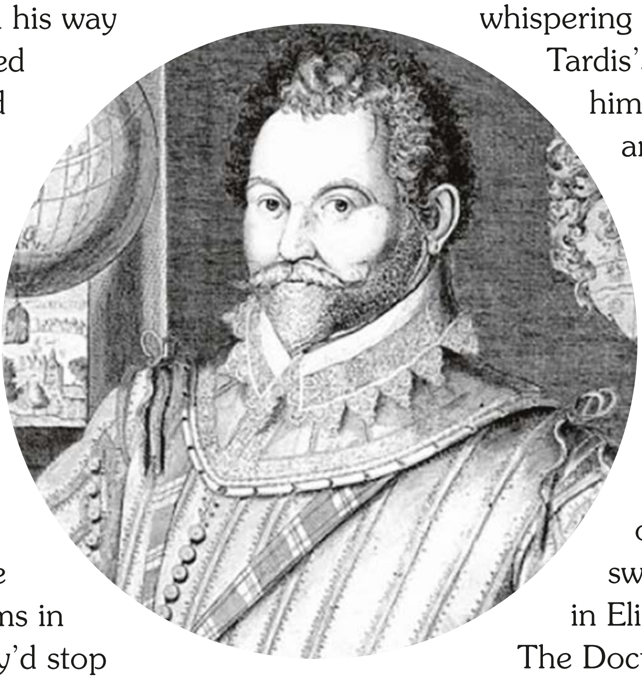
Perhaps the most notorious of the Barbary Corsairs were the Barbarossa Brothers — Arouj and Kheireddin — who terrorised the area in the early 16th century. Arouj was the most bloodthirsty and daring. On one occasion, he captured a large galley owned by the Pope but, not content with this prize, he determined to take her sister ship. To do this he formed a cunning plan. He ordered his bowmen to hide in the captured galley and forced his captured Christian prisoners to dress and act like seamen.



When the second ship eventually came into view, she saw the other ship peacefully under way and, not suspecting a trap, sailed close to her. Too late did the crew realise they'd been tricked. On the word of command Arouj's archers leapt from cover and rained a deadly hail of arrows on them.

"Arouj was a crafty old devil," the Doctor chuckled. "But — like so many sea-robbers — he was vain, greedy and ruthless. After his successes at sea, he decided he'd like to rule Algiers. He murdered and tortured his way into power and behaved with such cold-blooded brutality that he became immensely unpopular. His army abandoned him to his fate, and he tried to escape his many enemies by galloping into the desert with his treasure. When the pursuers drew close he threw his gold and gems in their path, hoping they'd stop to pick them up and allow him time to slip away. It didn't work, and eventually he was cornered and hacked to death by their swords.

"I'm afraid that the history of the Maltese and Barbary corsairs was full of such blood-thirsty men and incidents. What's most astonishing is that their activities continued up to the 19th century. During all that time they attacked each other, took prisoners and sold the poor wretches into slavery. It wasn't until the attitude to slavery changed that the corsairs were finally stamped out in 1830.



"But let's leave the Mediterranean and go roving elsewhere in search of our colourful brigands. I wonder if Tardis can carry us to the Spanish Main?"

This time Tardis buffeted through space and landed with a bump. On stepping out, the Doctor found himself on dry land. It was night and through the darkness he could just make out the walls of a fortified town. In the background he could hear the lap of waves against a harbour, and very indistinctly, the soft tread of stealthy feet and voices whispering in English. The Tardis's time-dial had told him the year was 1572, and if he had set his course correctly, he should be somewhere on the coast of South America. But where, exactly?

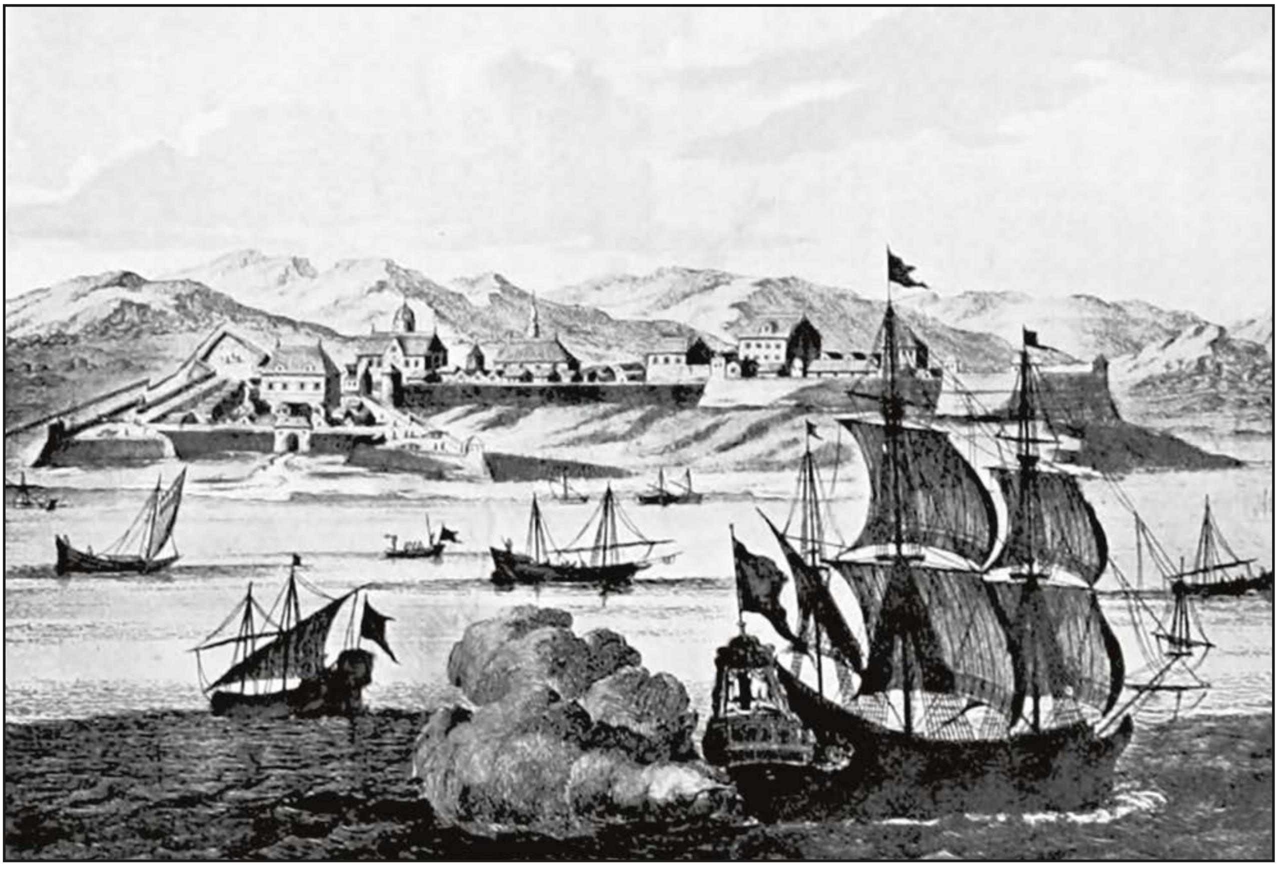
Out of the gloom came a party of men, carrying swords and dressed in Elizabethan costume. The Doctor ducked behind a tree and settled down to watch the events. He saw the face of the leader etched in the flickering flame of a torch, and with some satisfaction, recognised it as belonging to one of England's greatest sea-dogs. "Excellent!" he thought to himself. "Francis Drake. That means we must be on the Gulf of Darien. Now let me get my bearings . . . on 20th century maps that would be between Columbia and Panama. In Drake's day this gulf was an important treasure store for the Spaniards who ruled most of Central and South America.

"I bet a coconut to the cosmos that the town before us is Nombre de Dios, the place to which gold and silver from Peru was brought and stored before being loaded onto treasure galleons and carried back to Spain. Young Francis is out to pinch the stuff from under the Spaniards' very noses!"

As he watched, a second raiding party led by Francis's younger brother John and a lieutenant named John Oxenham stole into view. A few minutes later the two bands of men started making a great noise, sounding more like an army than a handful of sailors. The townspeople, woken by the tumult, thought they were being attacked by hundreds, and fled together with the Spanish soldiers, who were supposed to be defending them and the treasure. The Doctor laughed as he saw Drake's cheeky trick work so well.

The English fell upon a storehouse, but Drake told them to leave it and concentrate on another. The first only held silver, but the second had much more valuable stores of gold and jewels. He gave them a hand to ram the huge doors behind which lay the rich booty, but as they strained to open them, Drake fell to the ground, unconscious. His men rushed to him and discovered his leg was bleeding badly from a gunshot wound. Drake told them to take all the gold they could and leave him. They refused and, worried in case the Spanish should realise they'd been duped and return to attack, carried him to the safety of the boats. Thus, they were forced to leave the gold behind, hardly touched.

The Doctor followed their example, and ran back to the Tardis before he was discovered and hung as a pirate. "Poor old Drake! It wasn't often he failed against the Spanish. What a privateer, he was! A few months after that raid he ambushed a mule train carrying tons of silver overland. How



the Spaniards hated him! They called him **El Draque**, the Dragon, and thought he had magic powers that could find their boats in any part of the ocean.

"He may have missed this treasure, but his ultimate triumph was in 1588 when he routed and destroyed the Armada. Not only was Drake one of England's greatest seamen and explorers, but he was also a very roguish privateer!"

The Doctor reset the Tardis's course, keeping his fingers crossed that they came to rest exactly where he wanted — Jamaica, in the middle of the Caribbean. For once the time machine was behaving well, and he found himself amid the bustle

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

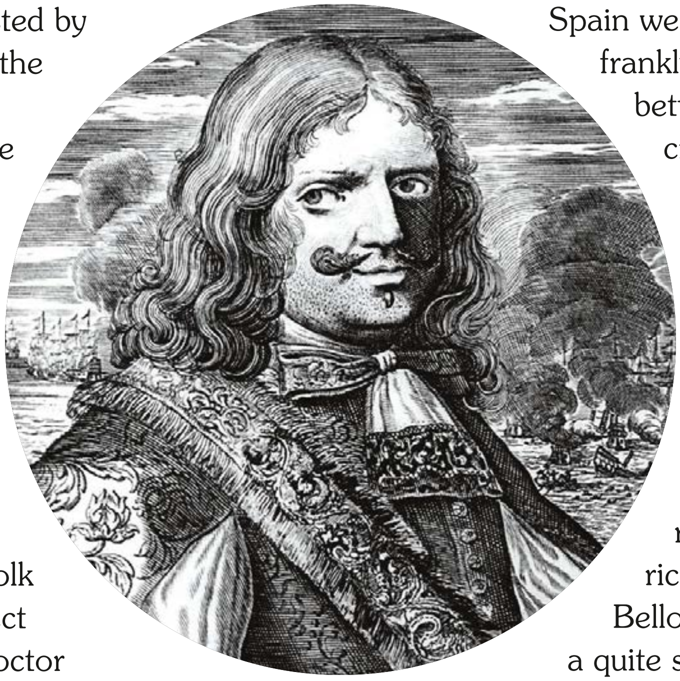
and colour, the dirt and low life of Port Royal (later to become Jamaica's capital, renamed Kingston), notorious as a pirates' stronghold.

The Doctor wandered the small, winding streets, past the taverns filled with raucous drunken sailors spending their ill-gotten wealth, and the contrasting great houses owned by the merchants and traders and successful pirate captains. As he strolled among the rowdy crowds his attention was arrested by an imposing figure — the mob parted to make a path as this man strode forward.

He was dressed in expensive finery, sported a flowing wig and a splendid pair of moustachios! His bearing was that of a man of wealth and power and the townsfolk treated him with respect and some fear. The Doctor tapped the shoulder of a by-stander — who was rather the worst for wear due to the great draughts of rum he took from a stone flask in his hand — and asked him who the "posh-looking fellow" was. "Don't you know 'im?" responded the man in amazement. "Where you been recently?"

"On a rather long voyage, actually. Now tell me, who is that chap?"

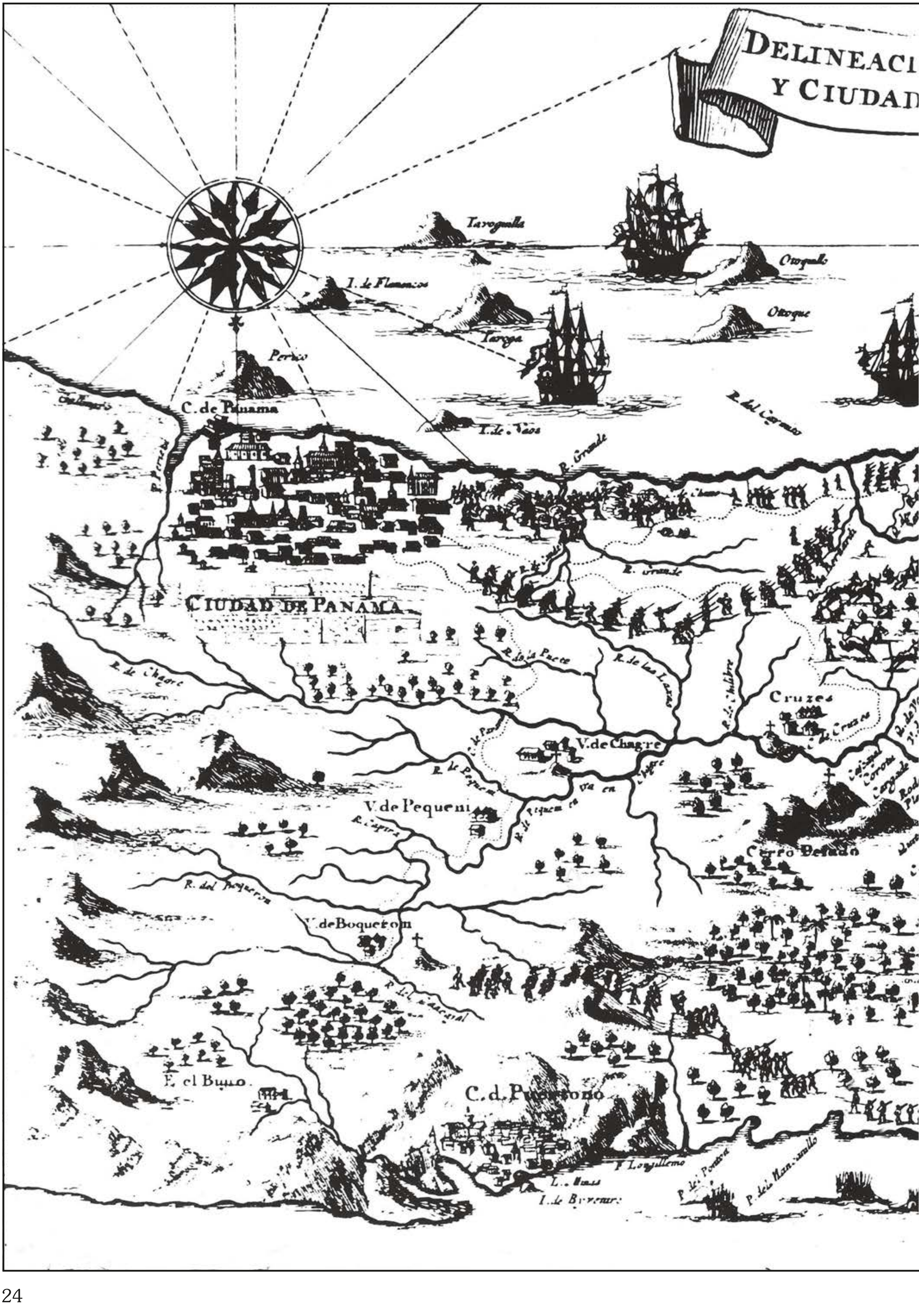
"Why, that's Morgan. Sir Henry Morgan. He's deputy governor of Jamaica now, and a great gentleman. But I knew 'im when 'e was plain Cap'n Morgan and not much better than a common pirate. 'E's got the Devil's own luck!"

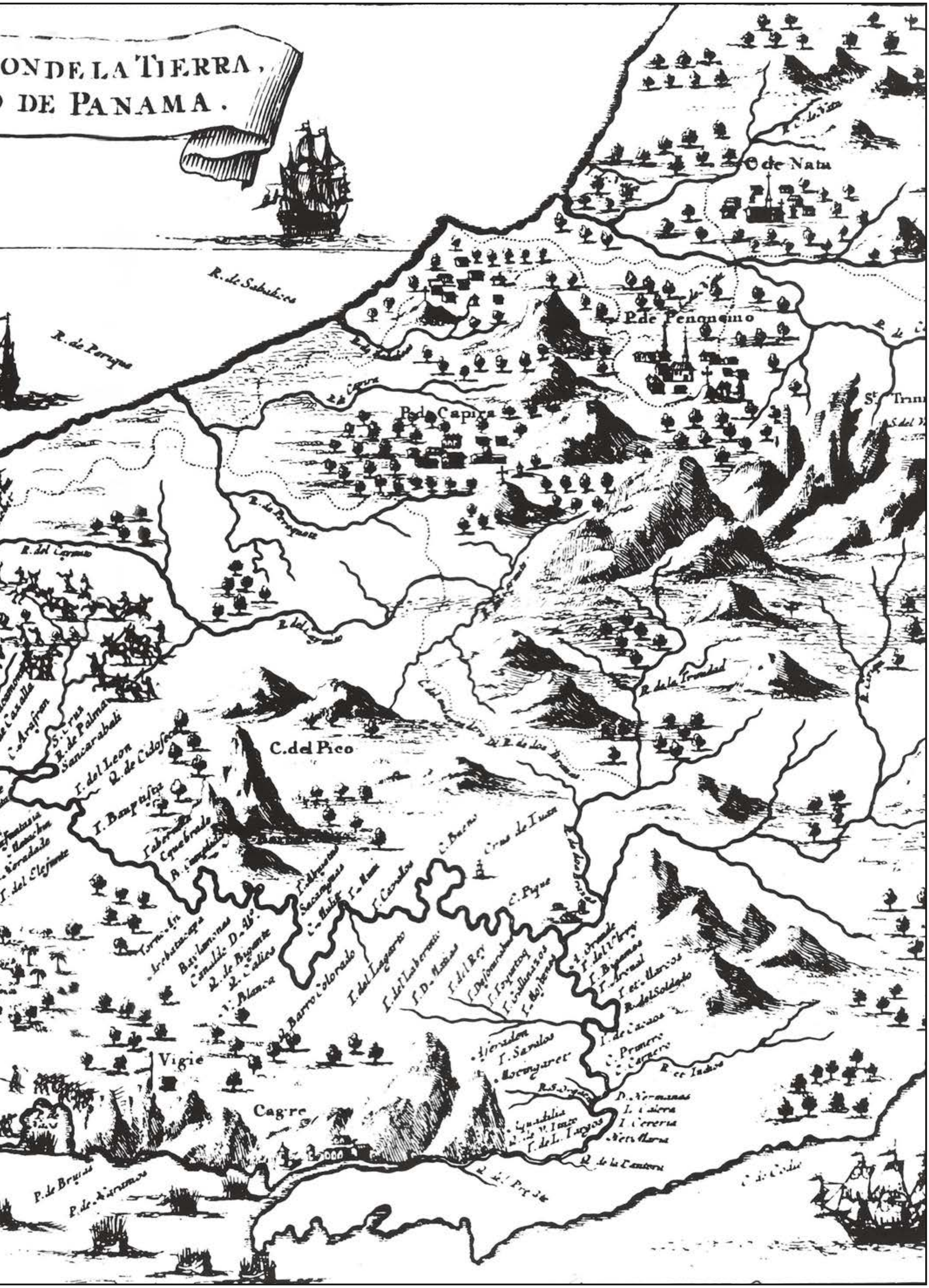


The Doctor politely thanked the man for the information and deftly stepped aside as he spat into the gutter. He sauntered down to the harbour, sat himself on a capstan and gazed out over the ships crowding the docks as he considered the strange career of Henry Morgan.

Morgan proves that the line between a pirate and a 'respectable' licensed privateer was very thin. Morgan was a privateer because England and Spain were at war but frankly he acted no better than a common criminal or even murderer. Mind you, he was a bold and brave and clever man and pulled some very daring strokes.

He once raided the vastly rich harbour of Porto Bello in Panama with a quite small but very disciplined band of men. The town was defended by three forts. He captured the first two quite easily, but the third was more stoutly armed and the Governor refused to surrender. Morgan ordered his men to round up all the town's priests and nuns and drive them towards the fort, because he was sure the Governor would not risk killing them. The poor man had no choice; his duty was to defend the treasure but if he opened fire he would kill a priest or nun. He chose to do his duty and as a result there was a terrible battle, in the course of which many lives were lost, before Morgan was eventually victorious.

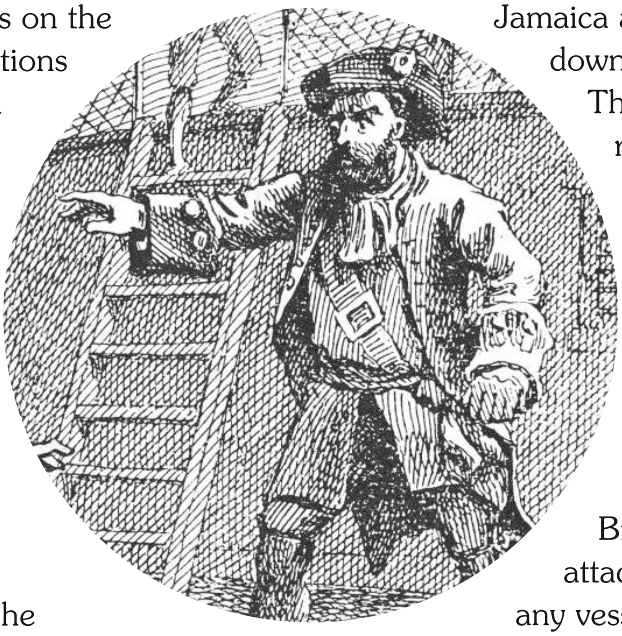

DELINEACI
Y CIUDAD
Taroguilla
Otoquello
I. de Flamencos
Taroga
Otoque
Perico
C. de Panama
P. Perico
I. de Naos
R. Grande
R. grande
CIUDAD DE PANAMA
R. de Chagre
R. de la Puete
R. de las Lajas
R. de Chilibre
Cruzes
V. de Chagre
R. de Pequeni
V. de Pequeni
R. Capira
Chagre
R. del Boqueron
V. de Boquerom
Cerro Bolado
E. el Bujio
C. d. Puertobello
P. Longuillemo
I. de Bastimentos
P. de la Pontra
P. de la Manzanillo


ON DE LA TIERRA,
DE PANAMA .
R. de Sabalos
R. de Porque
R. de Nata
O de Nata
P. de Penonemo
R. de Capira
P. de Capira
St. Trin
R. de Pereque
R. del Caymo
R. de la Trinidad
C. del Pico
S. Cruz
R. de Palma
Sancarabali
C. Arafran
I. del Leon
Q. de Cidosco
I. Baptista
Quebrada
I. del Elefante
Cruz de Juan
C. Pique
I. del Rey
I. del Lagarto
Barro Colorado
Blanca
R. del Soldado
I. Primero
R. ex Indios
Vigie
Cagre
P. de Bruxas
Q. de la Cantera

This ruthlessness made Morgan the most successful privateer in the Caribbean at that time. Each time he sacked a Spanish town he would subject the unfortunate inhabitants to hideous tortures to force them to reveal the hiding places of their valuables.

His greatest success was the looting of Panama City which was said to be the richest town in all Central America. He took a huge force of two thousand men and, after landing on the mainland, marched them across country, capturing several towns on the way. News of his intentions sped ahead of him and when he eventually reached Panama, having beaten off attacks from Indians and lost men through hunger and fever, the Spanish were ready for him.

Although overwhelmingly outnumbered, Morgan pressed the attack. As he rushed forward the Spaniards let loose a herd of wild bulls intending them to trample the pirates underfoot. But the noise of Morgan's guns alarmed the beasts, who turned tail and stampeded through the Spanish ranks! Next, the crack Spanish cavalry charged but the horses got bogged down in marshy ground and Morgan's musketeers picked their riders off easily. Seeing this, the soldiers inside the city lost heart and fought badly against Morgan's blood-thirsty brigade. The slaughter was terrible, and with his encouragement, Morgan's men ran riot, killing, looting and destroying. When they'd finished Morgan set the whole town ablaze and left it a total ruin.



Even some of the English authorities thought that Morgan had gone too far on that raid and despite the massive treasure he captured, he was ordered to return to England to stand trial. But when he got there, rather than finding himself in chains, he was delighted to discover he was a popular hero. In the face of such popularity, all charges were dropped and the king knighted him! Furthermore, he was later made deputy governor of Jamaica and ordered to hunt down all pirates in the area! This he did with great relish and success.

Morgan was much luckier than another of his breed — Captain William Kidd. Kidd considered himself to be a privateer who was licensed by the British Government to attack any French ship or any vessel of whatever nation that sailed under the protection of the French. He sailed in search of victims at the end of 1697, but the voyage was fated from the start.

His men were restless and talking mutiny. One morning a gunner called William Moore confronted the captain and Kidd alleged that he had been attacked with a knife. To protect himself he grabbed a heavy bucket and hit Moore across the head. As a result of this injury, Moore died.

Early in 1698, Kidd captured two rich prizes, Armenian ships that carried French passes guaranteeing them protection.

Kidd thought them fair game, but kept the written passes as evidence in case of dispute.

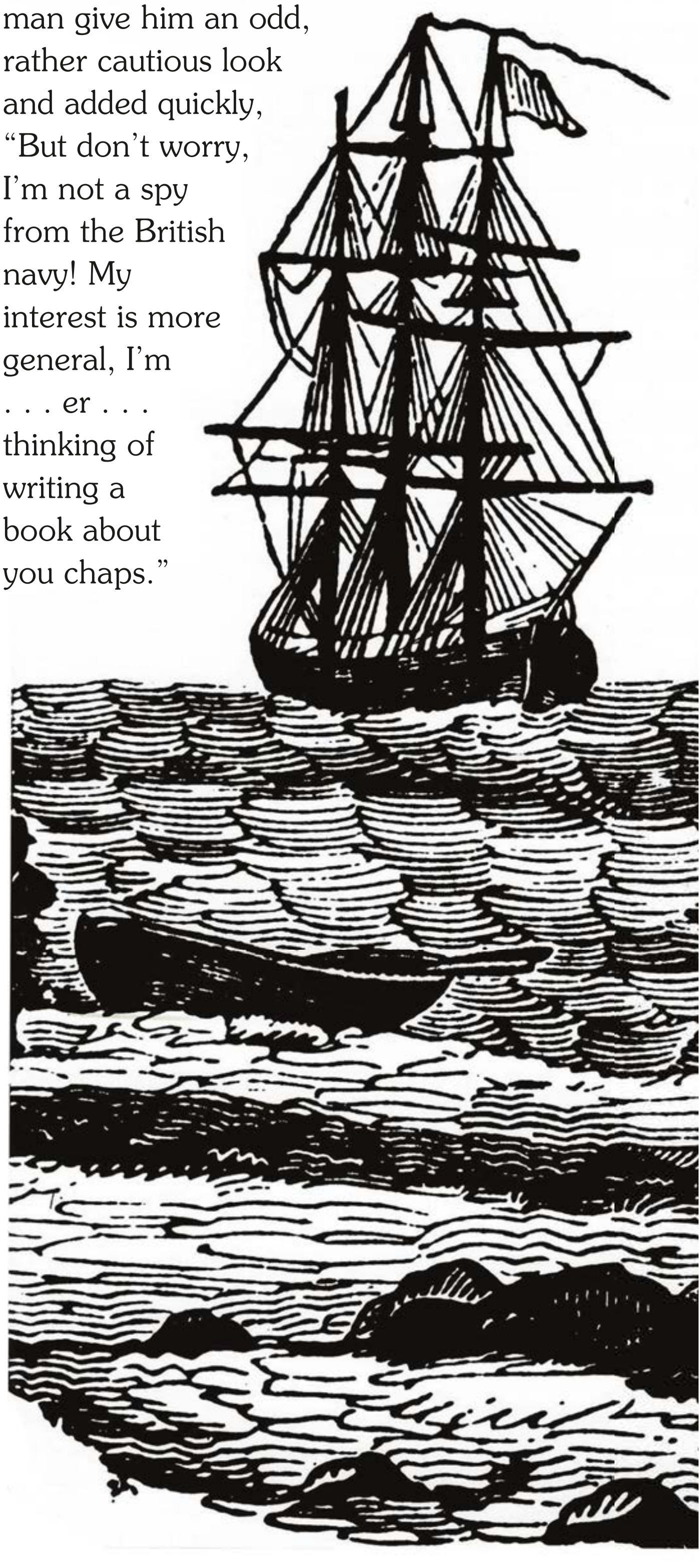
As he sailed back to England he was astonished to learn that he was wanted for piracy and the murder of Moore. He was certain he was innocent of both alleged crimes and called upon a powerful friend, Lord Belmont, who assured him that he would be given the King's pardon. He gave Belmont the French passes for safe-keeping. But Belmont was afraid that he might be implicated in charges of piracy because he had been secretly backing some rather dubious privateering enterprises. He had Kidd arrested and taken to London.

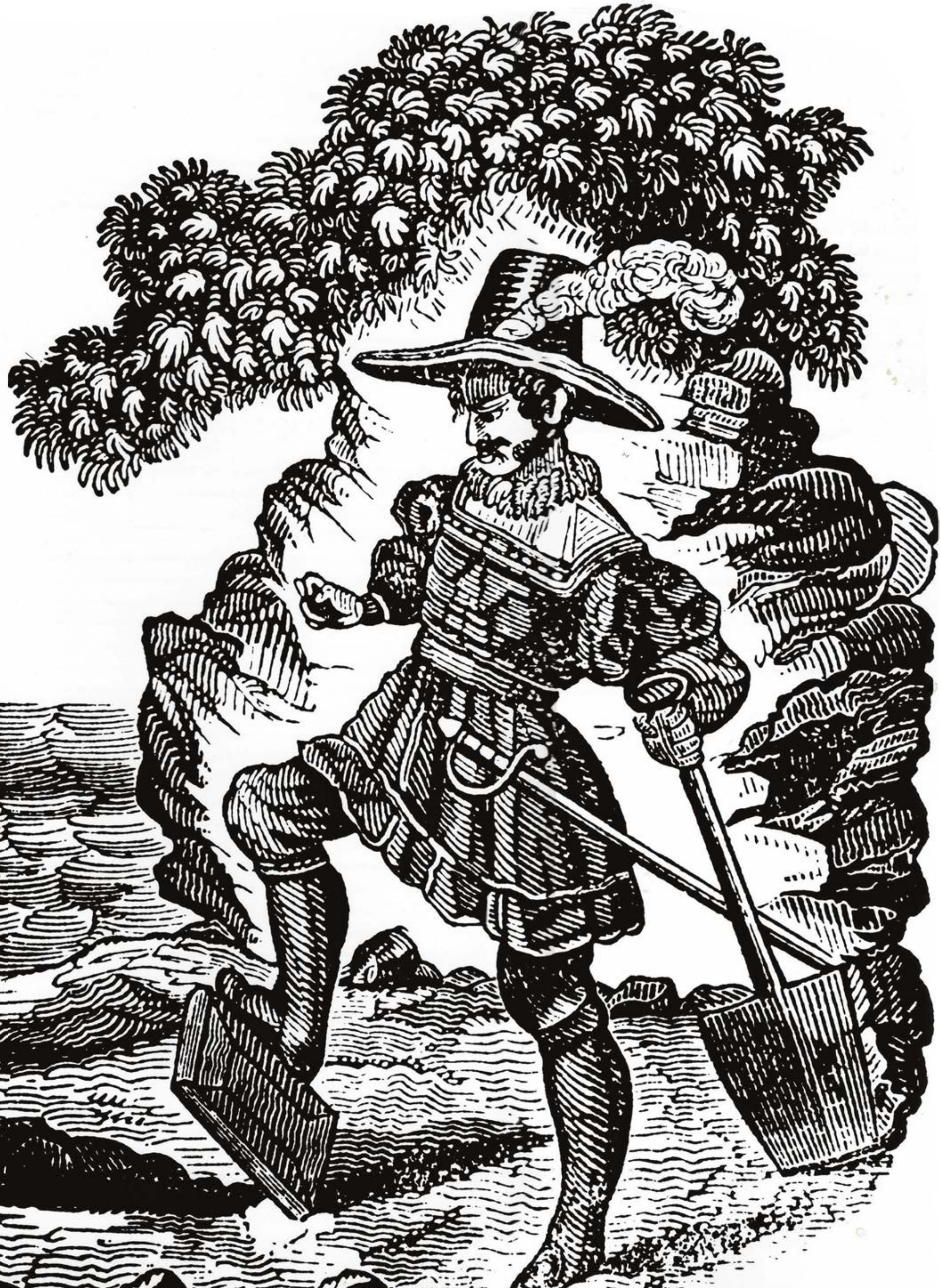
Kidd spent thirteen months in jail waiting for a trial. When it finally came, he realised that he had been betrayed. The vital passes had mysteriously disappeared and Kidd had no defence. He was quickly found guilty. Captain Kidd was hanged and his body, bound in chains, hung in a public place to deter anyone who might be thinking of becoming a pirate.

There's a strange postscript to this story; two hundred years later the passes that may have proved Kidd innocent and saved his life were discovered in an archive in London. How they got there and who hid them is unknown.

As the Doctor sat on the dockside, lost in thought, he became aware of someone standing by him. He was a small, wiry man, his skin darkened to nut-brown under the Caribbean sun. He was barefoot, wearing tattered, wide-bottomed trousers, a grubby, loose-sleeved white shirt and a red bandana to cover his long, straggly, greasy hair. He removed a stubby clay pipe from his mouth, spat through his two missing front teeth and said, "Thinkin' of shippin' aboard a buccaneer boat, matey? There's plenty of cap'ns lookin' for a likely man. Always work for a buccaneer in Port Royal."

The Doctor lifted his hat politely. "I must say it seems like an adventurous sort of life. Profitable, too. As it happens, I **am** rather interested in pirates." He saw the man give him an odd, rather cautious look and added quickly, "But don't worry, I'm not a spy from the British navy! My interest is more general, I'm . . . er . . . thinking of writing a book about you chaps."





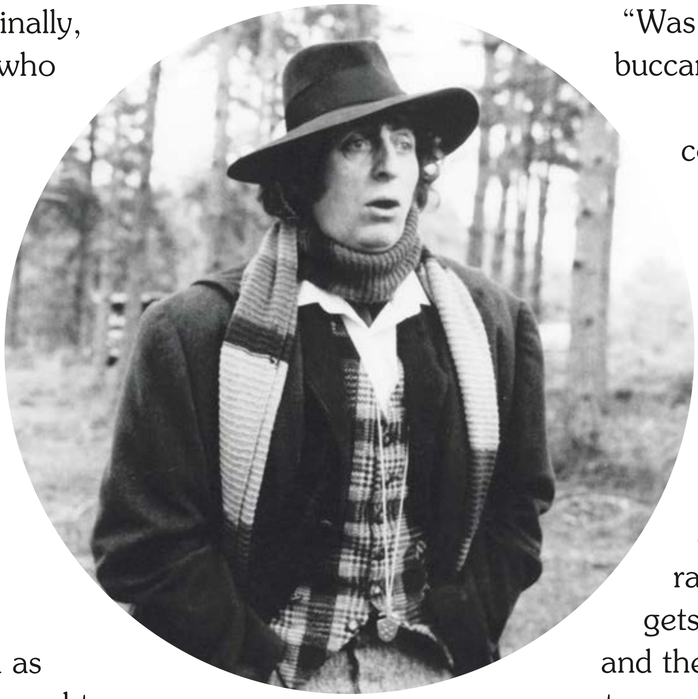
The man relaxed. “Books, eh? Never read one. Truth to tell, I can’t read. Or write, if it comes to that. But there’s not much I don’t know about buccaneerin’, been sailin’ these waters for nigh on twenty years now. What’s it you’re wantin’ to know?”

“Well, for a start, what about this word buccaneer? I’ve heard of pirates and privateers and corsairs but buccaneers are new to me.”

“You only find buccaneers in the Caribbean. Originally, they was Frenchies who started livin’ on the islands. They used to hunt the smoked wild beeves that roamed loose. They killed ’em and then smoked strips of their meat very slowly over a wood fire. The Frenchies called these fires **boucans** and the men became known as **boucaniers**. They used to sell the dried strips to visiting ships — they were preserved, d’you see, and lasted a long time on voyage but were tough to eat, I can tell you. Later these Frenchies — a wild, rough lot they were an’ no mistake — took to more profitable work like raidin’ settlements. They would steal boats and started attacking the treasure galleys of the Spaniards who were carryin’ great loot from South America back home.”

“And,” said the Doctor, “I suppose that over the years **boucanier** became buccaneer.”

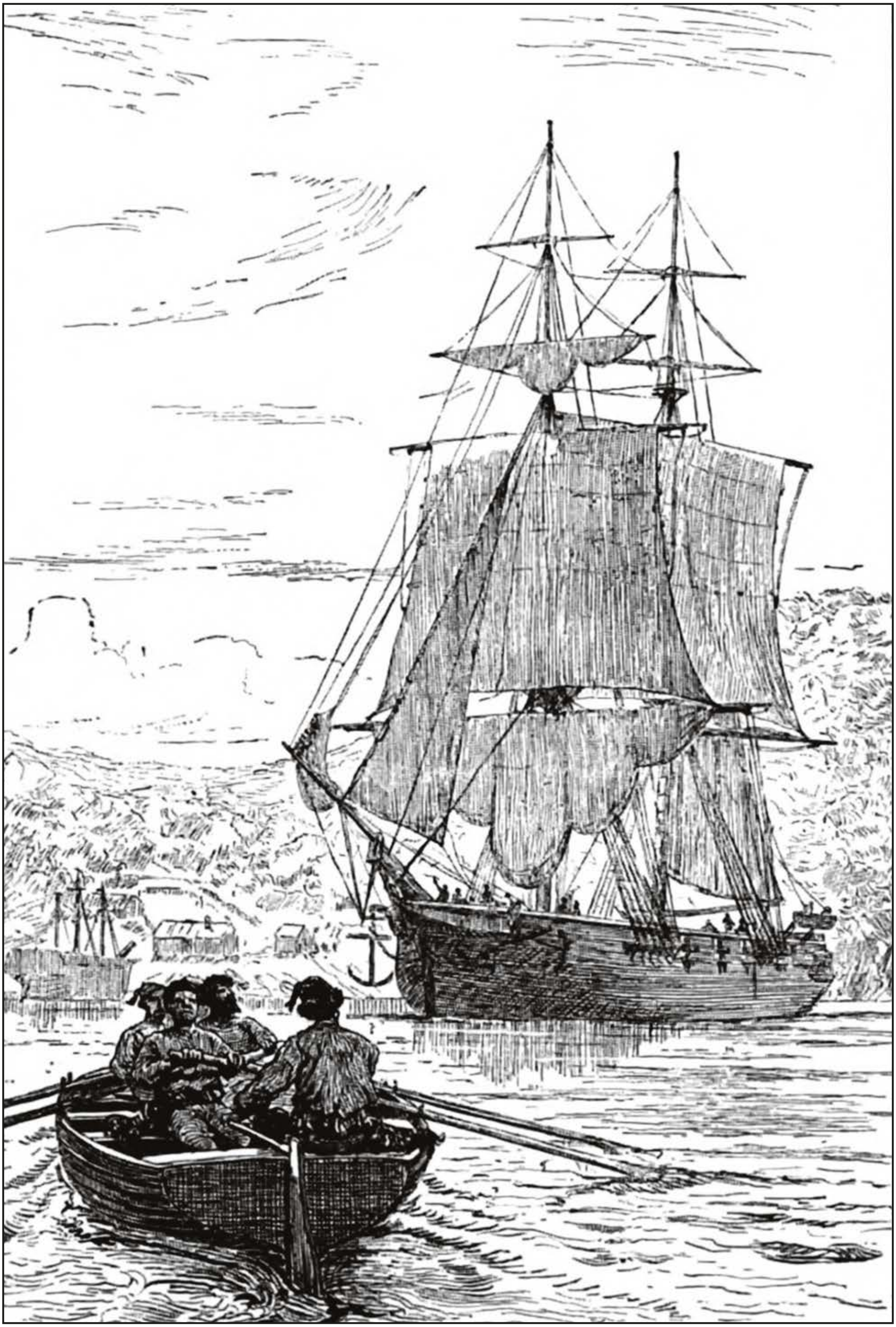
“You got it. There was rich takin’s from them galleys and a lot of us sailors reckoned it were an easier life than sweating it in some British naval ship. A damned hard, miserable, brutal life it were beneath decks in the navy, believe me. The food and pay were terrible and the discipline fearful harsh. Them officers would have you flogged for nothin’. The number of my ship-mates I’ve seen die under the lash . . .” He shook his head regretfully.

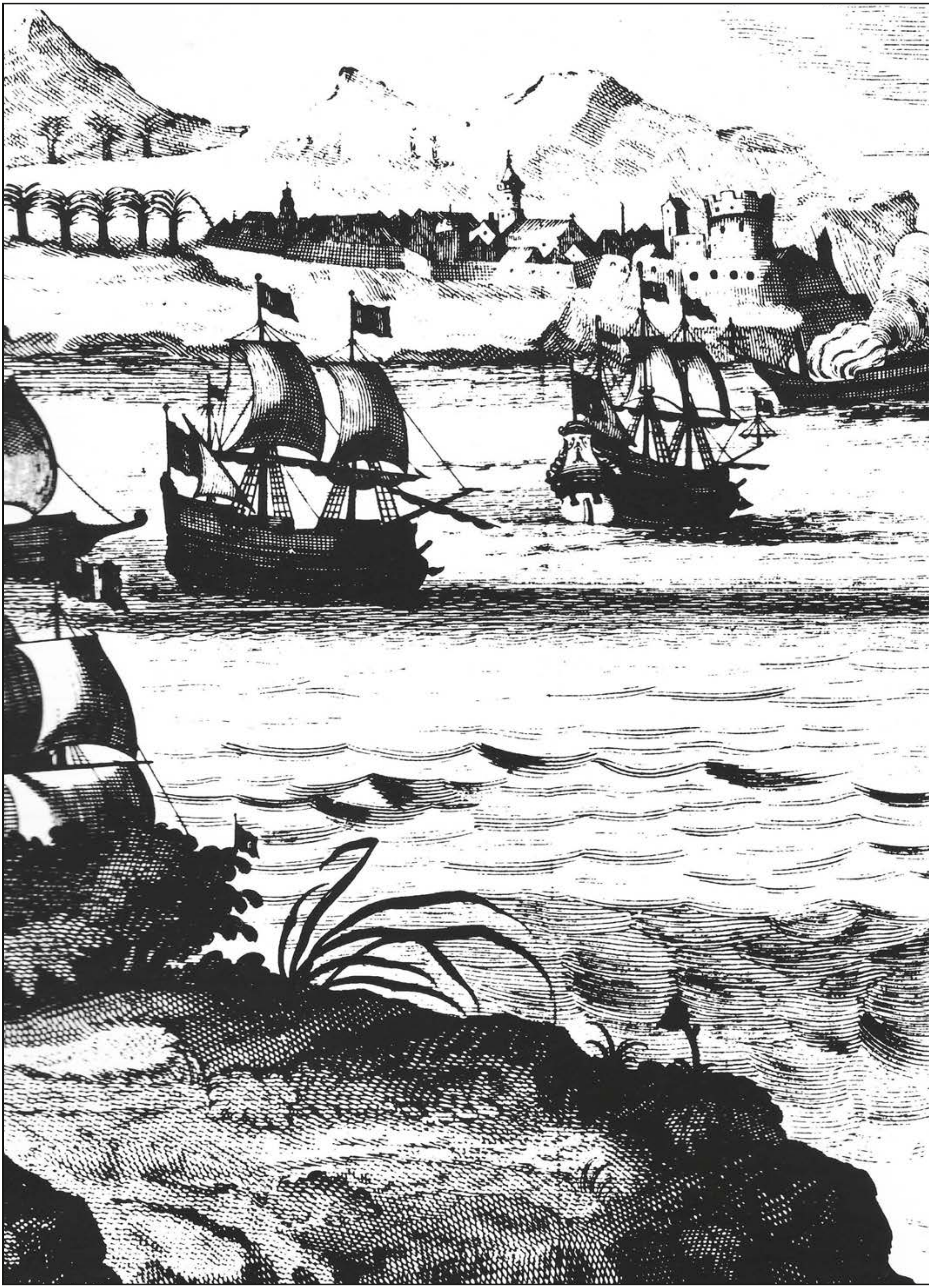


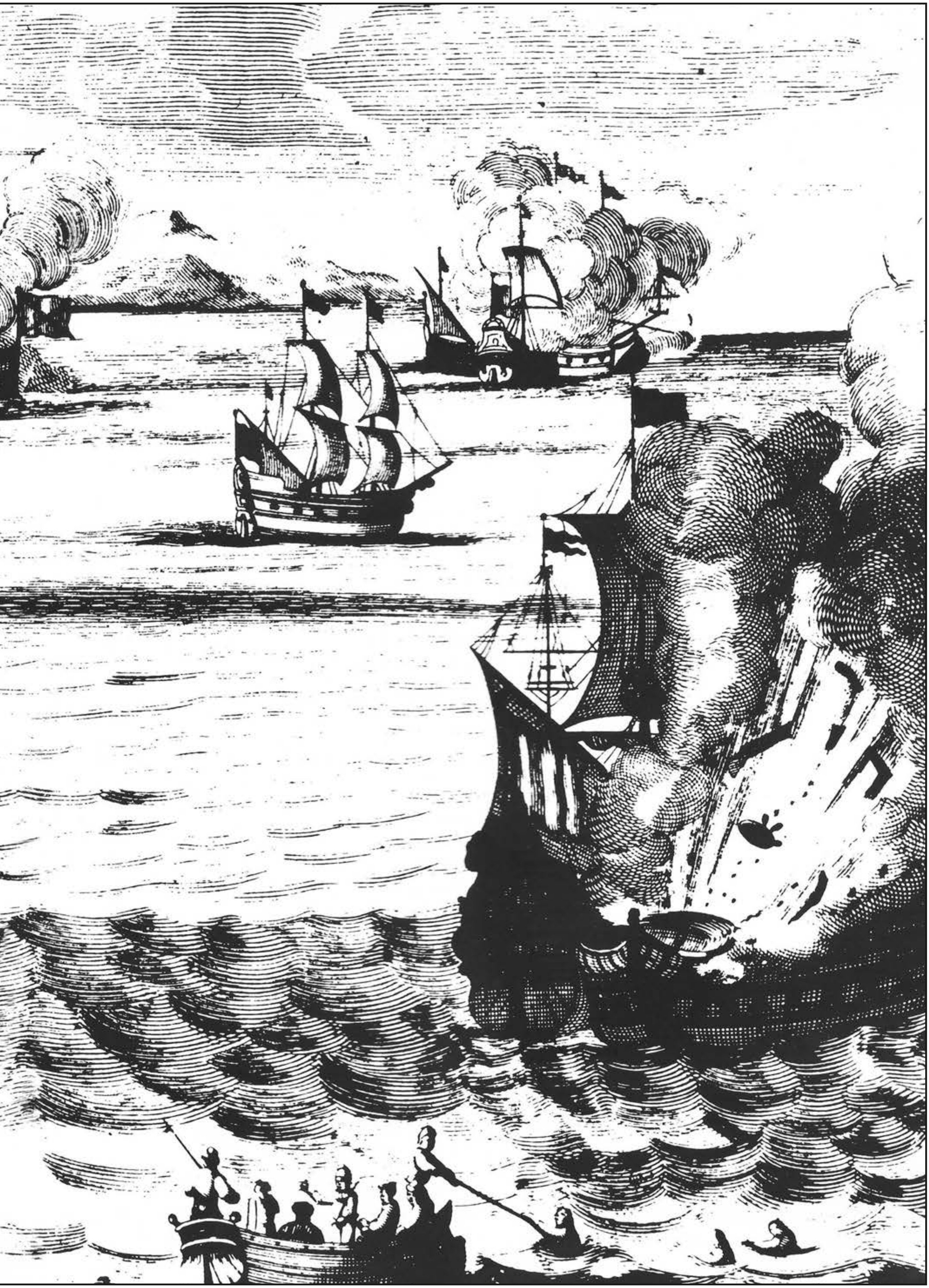
“Was life better with the buccaneers?”

“It’s luxury in comparison. Y’see we’re all partners in a buccaneerin’ venture. It’s all laid down in Pirate’s Articles, legal like. Each man gets a share of the booty accordin’ to his rank. The cap’n gets most of course, and then comes the quartermaster — he’s in charge on the day-to-day runnin’ of the ship and only hands over to the cap’n when we’re in battle. After him come the sailin’ master — he sets the course and gives sailin’ orders — the gunner and others. Us ordinary sailors get the least, but we do all right and it’s a fair system.

“What’s more, all the officers, includin’ the cap’n, are voted by the ship’s company. We can all select the man we think best for the job. And the discipline’s pretty loose. There ain’t much floggin’ unless some scummy knave rats on his mates.”





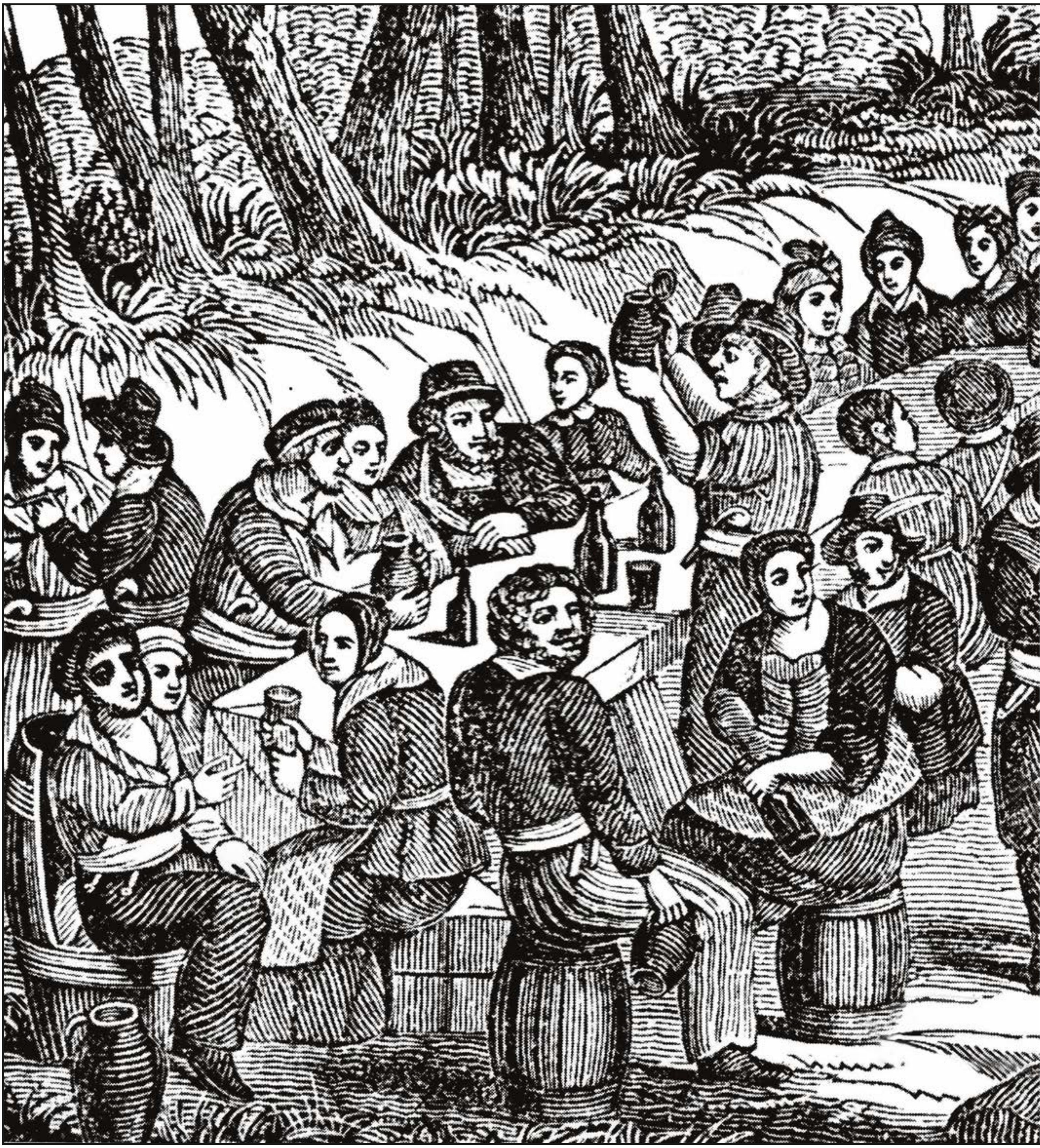


"I've heard a lot about marooning," the Doctor said. "Does that happen?"

"Aye," his new friend replied. "Occasionally. If some sailor gets above himself or don't rub along with his mates. We put him ashore on a lonely island with some supplies, a musket and shot — enough to get him by until a ship passes and picks 'im up. By them we're long gone an' he can't tell 'is rescuers our plans."

"I see. And what about forcing men to walk the plank?"

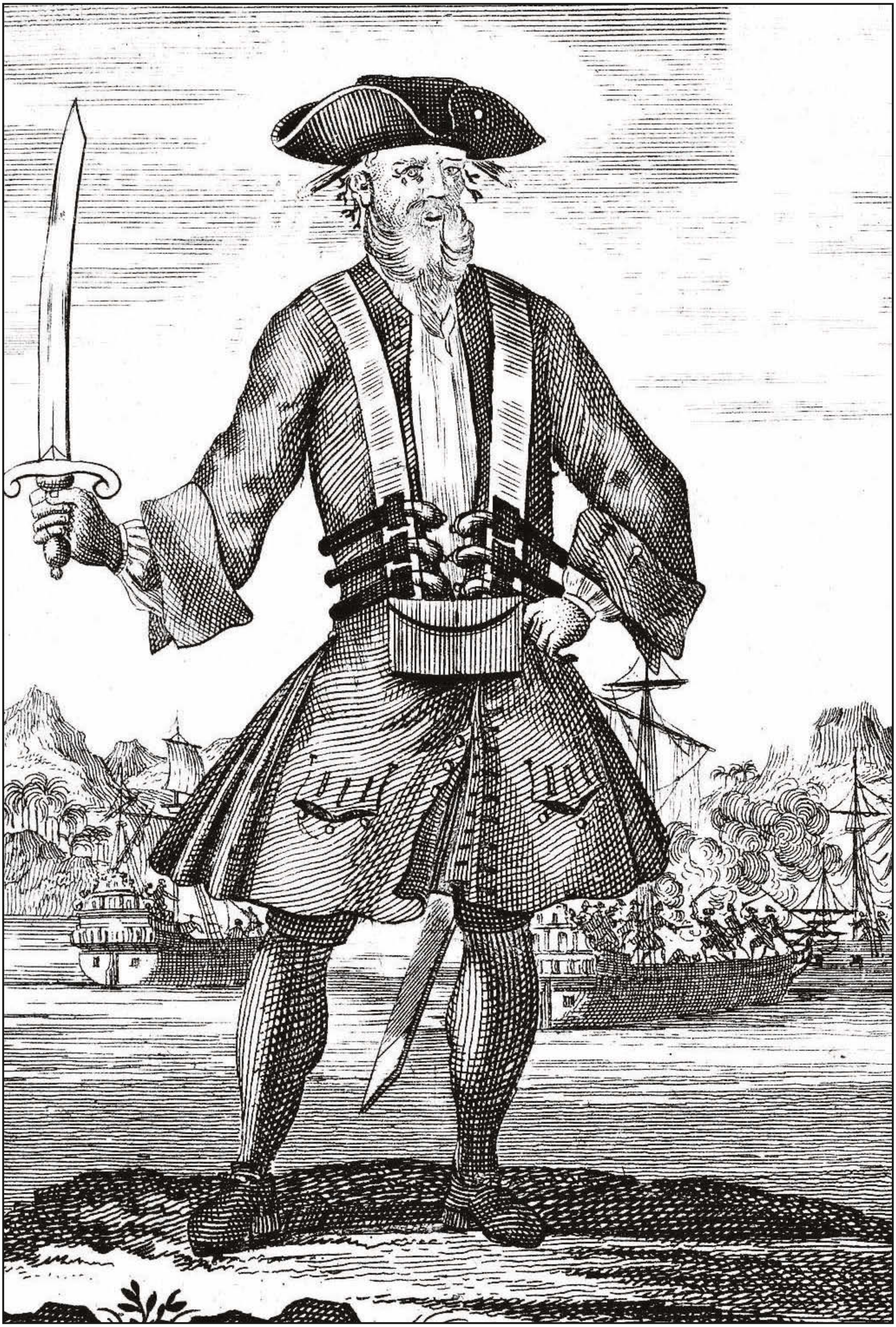
The buccaneer rubbed his stubbly chin. "I've been in the Caribbean a score of years and never known it. That's just sailors' stories. I don't deny it's a hard life



but it ain't brutal for the common sailor. Much better'n the navy and what's more, there's plenty of grog available. Mind you, it all depends on the cap'n. Most are fair, decent men but some are cruel pigs, an' that's fact. Take that Blackbeard, he was a vile, cold-hearted villain an' no mistake."

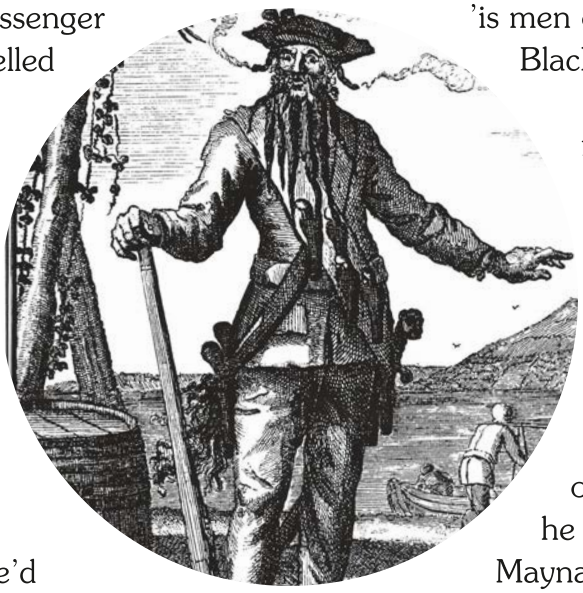
"Ah yes, Blackbeard," said the Doctor. "I've heard of him. Tell me about the infamous Blackbeard. Surely Blackbeard wasn't his real name?"

"No, no. He was christened Edward Teach — although some do say his right name was Thatch — but he got his nickname because of his long straggly



beard. He 'ad a strange 'abit of plaitin' the long slow-burnin' fuses we use for ignitin' the powder in cannon into his beard. Then he'd light the end of the fuses and leap into a fight. It looked like 'is beard were afire. 'Twere a fearsome sight, especially as he carried two cutlasses and had six pistols holstered in a sash around his chest. He could use 'em all, as well. He were a foul-tempered man and when 'e crashed into a fight he looked like the very Devil 'imself.

"There were some strange tales about Blackbeard. 'Twere said he 'ad fourteen wives and 'e used to make 'em dance by shooting bullets at their feet. Some said that if a captured lady passenger refused to give 'im a jewelled ring, he'd cut off her 'ole finger.



"'E terrorised the coastline of America for several years until the navy caught up with 'im. It were up north of 'ere, 'round Pamlico Sound in North Carolina. The night before the battle, Blackbeard was so sure 'e'd win that he spent it drinkin' with 'is cronies. 'E were so drunk that 'e pulled out 'is pistols and fired 'em under the table. 'E were a mad dog. Shot the knees off an old shipmate of mine — man named Israel Hands — and lamed 'im for life."

The Doctor looked up at this name. "Goodness, Israel Hands! He's the fellow in Robert Louis Stevenson's Treasure Island."

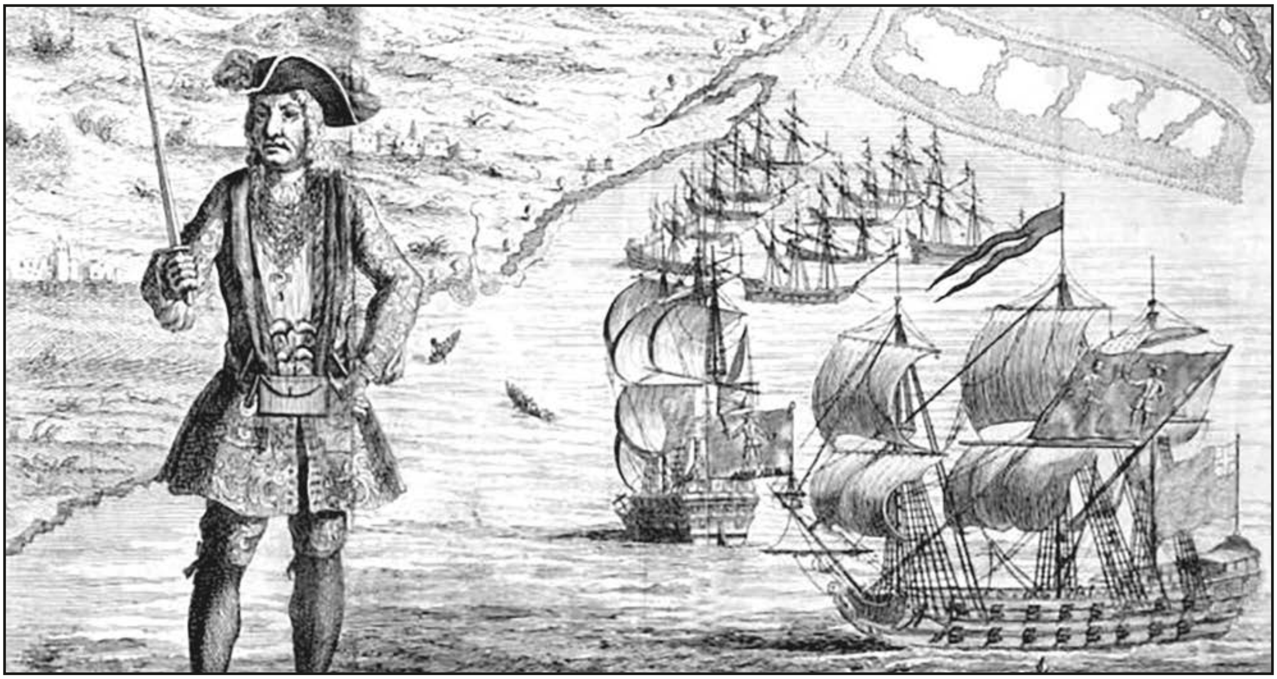
The buccaneer looked at him oddly again. "It's a book," the Doctor said rapidly. "It was published in 1883. Or rather it **will** be!"

The buccaneer sucked his pipe and said, "You're a strange fellow. I can't say I understand what you're talkin' 'bout 'alf the time. I suppose it's all that learning. Don't 'old with it, meself. Anyway, as I was sayin' . . . at dawn's break two navy sloops moved in to attack and the officer in command — Maynard 'is name was — thought to outwit old Blackbeard. 'E told 'is men to stand down in the 'old, their pistols at the ready. Blackbeard thought they'd all been killed in the action and, seeing an easy prize, leapt aboard with fourteen men. Then Maynard called 'is men out and surprised Blackbeard.

"They say the fightin' was terrible. Bit by bit the buccaneers were killed until only Blackbeard remained alive. 'E fought madly and I 'eard 'e'd taken six bullet wounds and a score of cutlass slashes before he finally fell. Some say Maynard shot 'im, others that he went down with two huge cuts across the neck. Anyway, 'e was dead and Maynard cut that great 'ead off 'is body and nailed it to the bowsprit of 'is sloop."

The two of them fell silent for a moment. Then the buccaneer said, "Aye, 'e was a bad 'un all right. Not many mourned 'is passin'. Violent death comes to a lot of us that sail under the Jolly Roger."

"I meant to ask you about that," said the Doctor. "Is it true about pirates flying the skull and crossbones?"



“True enough. In fact one cap’n — old Black Barty, Bartholomew Roberts were ’is given name — flew a curious one. The Governors of Barbados and Martinique vowed to hunt ’im down and so ’e ’ad a flag made showin’ ’im with a cutlass in ’and standin’ on two skulls. Under one were letters — I’m not a readin’ man but I ’eard they was A.B.H., which them as knows told me stands for A Barbadian’s Head. Under t’other was A.M.H. for A Martiniquian’s Head.”

The Doctor’s companion laughed quietly at this and then said, “You’re obviously a clever sort of man but have you ever heard of Anne Bonny and Mary Read?”

The Doctor pondered. “No,” he said at last. “I don’t believe I have.”

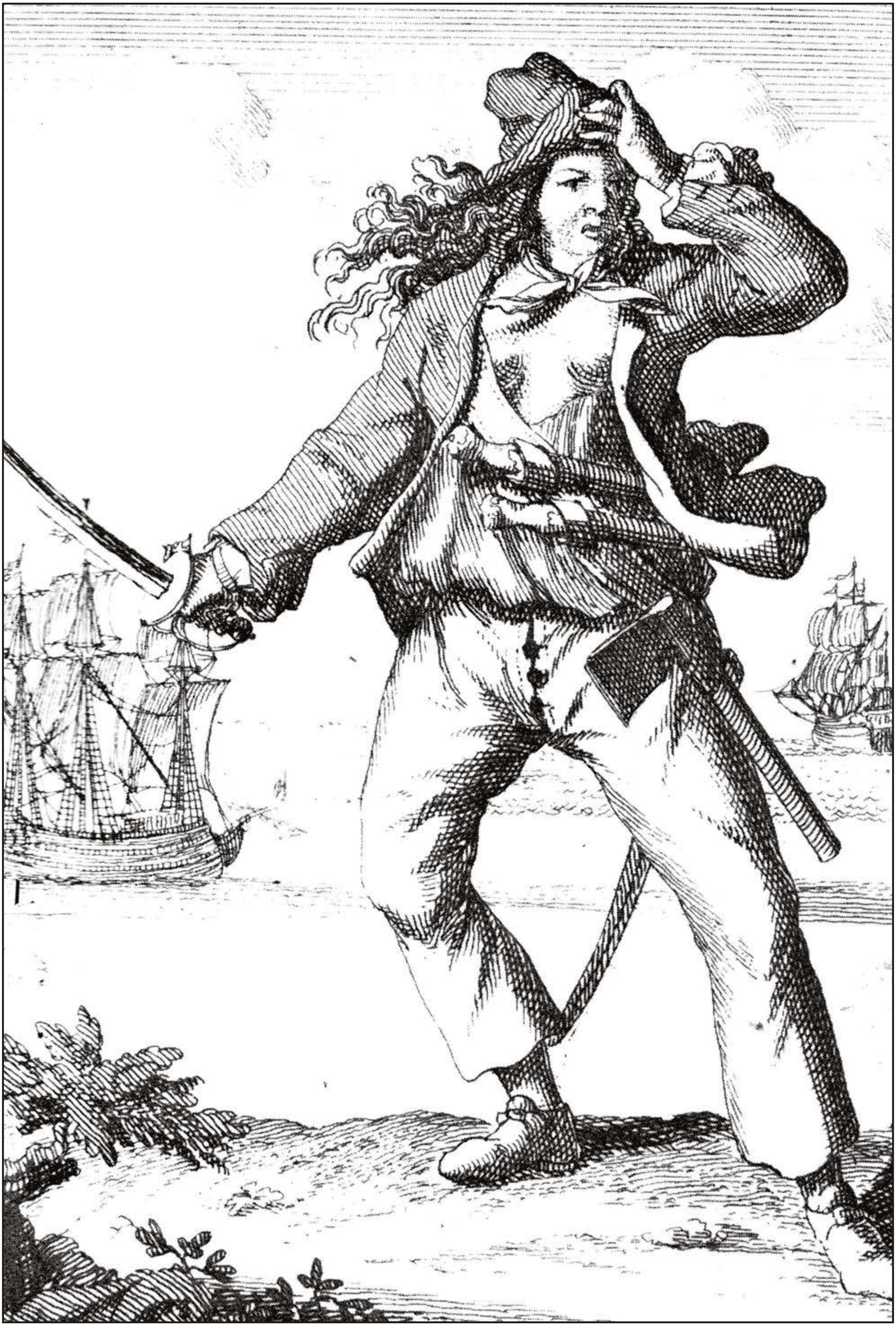
“Aha!” the old seaman cried. “You can’t learn everythin’ out of books! Well, Anne and Mary were pirates, and as good as any man. Young Anne was bonny by name and by nature. When she was about sixteen she fell in love with John Rackham — Calico Jack, we called ’im. ’E were a real dashing lad who fancied ’imself as a pirate, but, truth to tell, he looked the part better’n ’e played it.

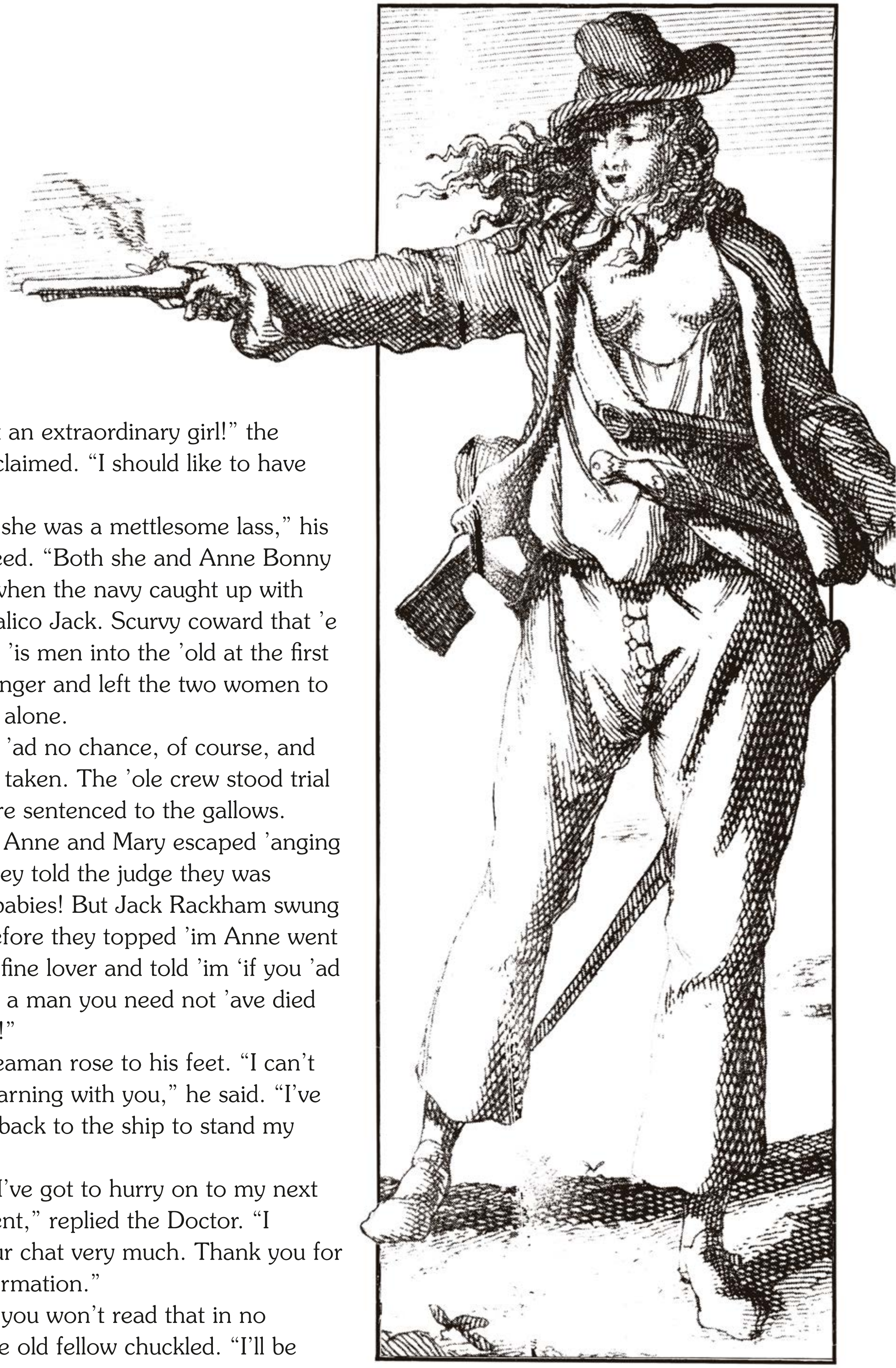
“Well Anne begged Jack to take ’er with ’im on ’is voyages. She took to the life as if born, and even wore men’s clothes so that she could fight without the ’indrance of petticoats and suchlike. On one trip Calico Jack captured a Dutch merchant ship which carried an English sailor. He was a likely lookin’ lad and so Jack pressed ’im into service — just like them damned navy press-gangs on shore. The lad’s name was Mark Read and soon Anne fell in love with ’im. Well, you can imagine ’er surprise when ‘Mark’ turned out to be Mary! Yes, Calico Jack had two women aboard.

“It ’pears this Mary Read ’ad ’ad a real odd life. She’d joined the navy as a slip of a girl by disguising ’erself as a boy. But she ’adn’t taken to the life, and ’o’s to blame ’er? She jumped ship in Flanders and joined the army! Did right well ’an all. She was good as any man with musket, pistol or sword and served gallantly. Then she fell for a corporal and ’ad to tell ’er secret. They discharged ’er from the service and she set up a little inn with ’er ’usband til ’e died.

"She found life too quiet and so signed on this Dutch ship which is 'ow she came to be taken by Calico Jack. She became a good pirate, too. 'Owever, she fell in love with a sailor called Tom Deane 'o was a peaceable sort of lad but much picked-on by some bully-boy in the crew. This man gave Tom such a 'ard time that he was finally forced to call 'im out for a duel.

"Mary 'eard of this and worried because she knew 'er Tom, who was no great 'and with weapons, would surely be killed. So she goes up to his tormentor and picks a fight with 'im. She demands immediate satisfaction, so they duel with pistols but each miss their mark. Then they take up their cutlasses and 'ave a fine old set-to. Eventually, Mary, being the better swordsman — or should I say swordswoman — wins and kills 'er opponent. She certainly saved young Tom's life."





“What an extraordinary girl!” the Doctor exclaimed. “I should like to have met her.”

“Aye, she was a mettlesome lass,” his friend agreed. “Both she and Anne Bonny proved it when the navy caught up with dashing Calico Jack. Scurvy coward that ’e was, ’e led ’is men into the ’old at the first sight of danger and left the two women to fight it out alone.

“They ’ad no chance, of course, and were soon taken. The ’ole crew stood trial and all were sentenced to the gallows. Well, both Anne and Mary escaped ’anging because they told the judge they was expectin’ babies! But Jack Rackham swung and just before they topped ’im Anne went to see her fine lover and told ’im ‘if you ’ad fought like a man you need not ’ave died like a dog’!”

The seaman rose to his feet. “I can’t stay ’ere yarning with you,” he said. “I’ve got to get back to the ship to stand my watch.”

“And I’ve got to hurry on to my next appointment,” replied the Doctor. “I enjoyed our chat very much. Thank you for all the information.”

“Aye, you won’t read that in no books,” the old fellow chuckled. “I’ll be

seeing you again," he shouted as he bustled along the quay.

"I doubt it," murmured the Doctor and he turned back towards the Tardis.

When he reached it he consulted the computer again. "What I want," he thought, "is something a bit more up-to-date. I know that most of the pirates had been swept from the seas by the beginning of the 19th century but I wonder if any still flourished anywhere in the world."

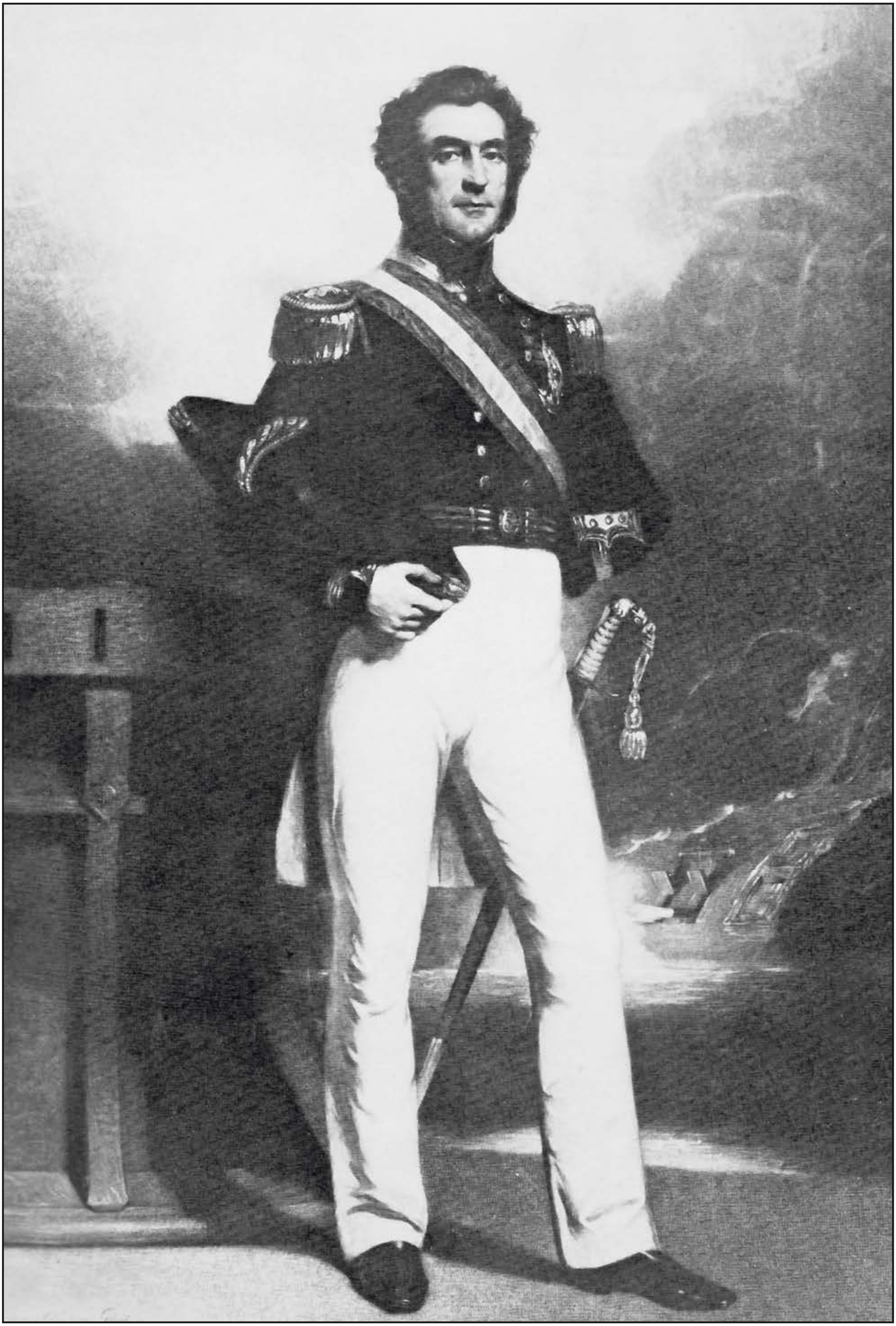
The computer chattered and issued its print-out. "Pirates still operating in China Sea after Second World War . . . approximately fifty ships suffered piratical attack in waters between Shanghai and

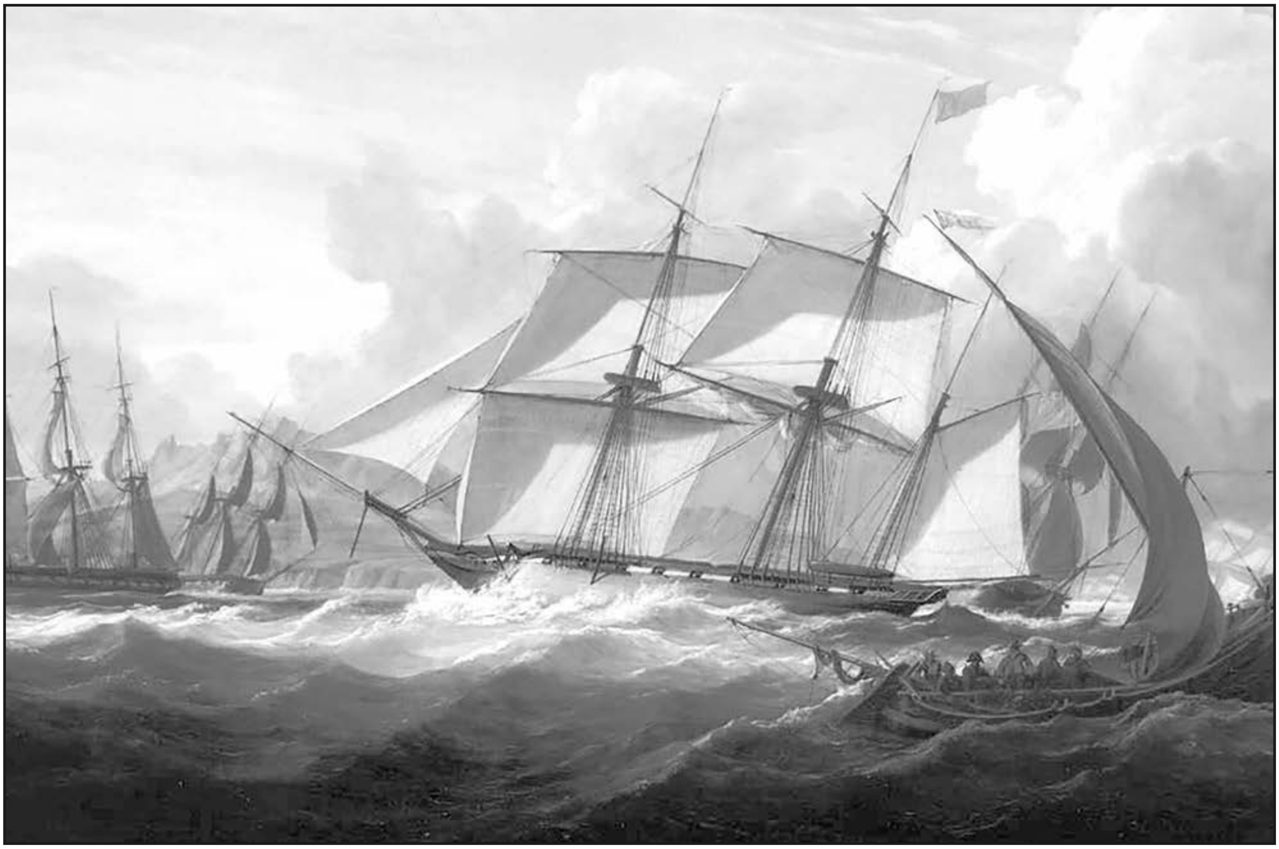
Hong Kong between 1922 and '27. . ."

"Hmm. The China Seas. Yes, they were always a stronghold of Chinese pirates and I seem to recall that the British navy tried vigorously to suppress their activities. Wasn't there some chap called . . . let me see . . . Shap-something-or-other. That's it! Shap-ng-Tsai! He was a

real brigand. He had a huge fleet of pirate junks and once seized over forty vessels in one go. The British really set on his trail after his henchman Chui Ah Poo had killed two of their officers. A man called Hay — he was a naval commander, I think — boxed a squadron of Shap's junks into a cove . . . That might be worth a look. I wonder if I can zero the Tardis in to the right time warp?"

The Doctor set his controls and waited anxiously as the dials span and the time machine rocked. When the Tardis came to rest Doctor Who switched on his remote view-scan and settled back to watch the action through the monitors. He felt that in any battle discretion was the better part of valour and preferred to remain away from the scene of the fighting.





The screens flickered and focused on a bay. He could see a large junk that was cornered by a naval vessel — H.M.S. **Columbine** — under sail. "The junk is obviously the main pirate vessel," he thought. "Hello, what's happening on the warship? Oh, I see, they're launching two small boats full of marines. Obviously the water here is too shallow for the **Columbine** to proceed."

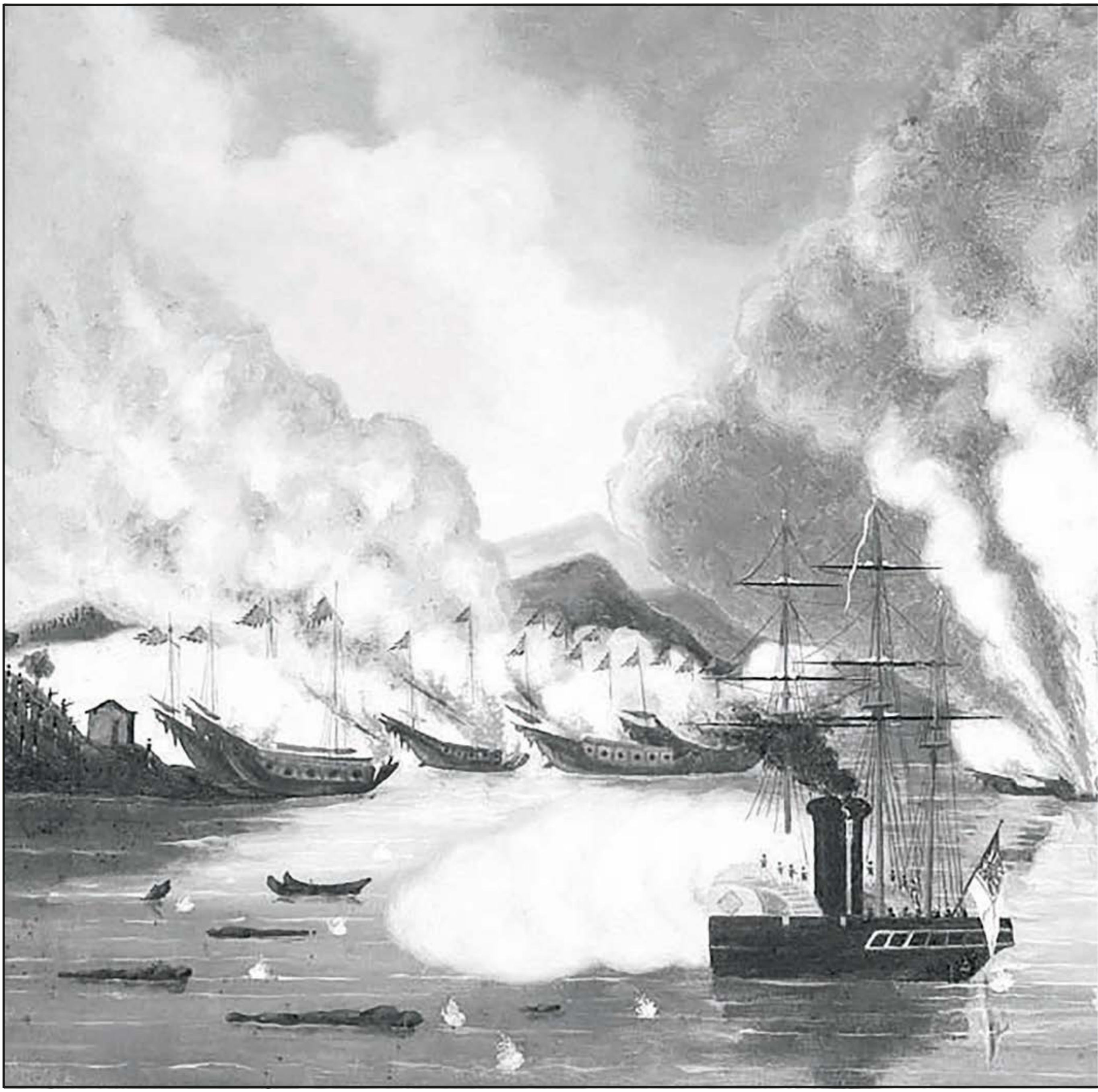
He watched the two oar-driven boats approach the junk, the marines returning the fierce fire that came from the pirates. The marines had the upper hand, and as they drew close, the surviving pirates — seeing all was lost — deserted the ship. They jumped overboard and swam for the shore. The marines boarded their prize to find the deck littered with dead and wounded.

"Well," said the Doctor. "That seems to be that. Wait a moment though! What's going on?"

As he said it, one of the wounded pirates got to his feet and, holding a blazing torch in his hand, jumped into the hold. "Good Heavens!" the Doctor exclaimed. "I do believe he's making for the gunpowder store! The man must be suicidal!"

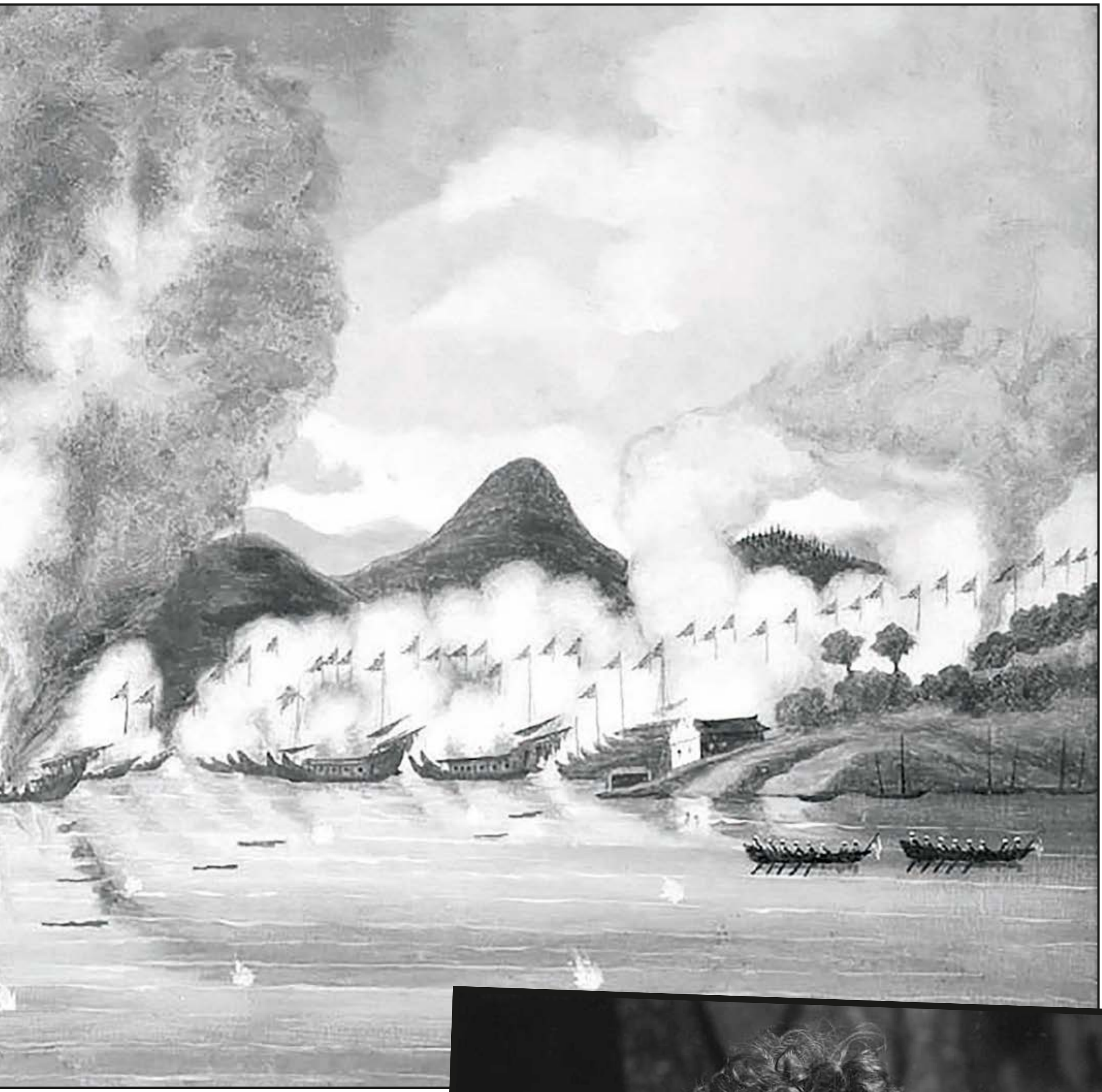
Doctor Who could only look on, horrified, as a massive explosion tore the junk apart, blowing marines and pirates into the water and killing several of the boarding party. The Doctor was shocked by the suddenness and violence of the explosion, and concluded that one of the reasons the Chinese pirates gained such a terrible reputation for cruelty and brutality was that they held their own lives in such little esteem.

"I'm sure after that incident Commander Hay will be even more determined to catch up with Shap's main fleet," he said. He turned off the monitors and returned to the computer.

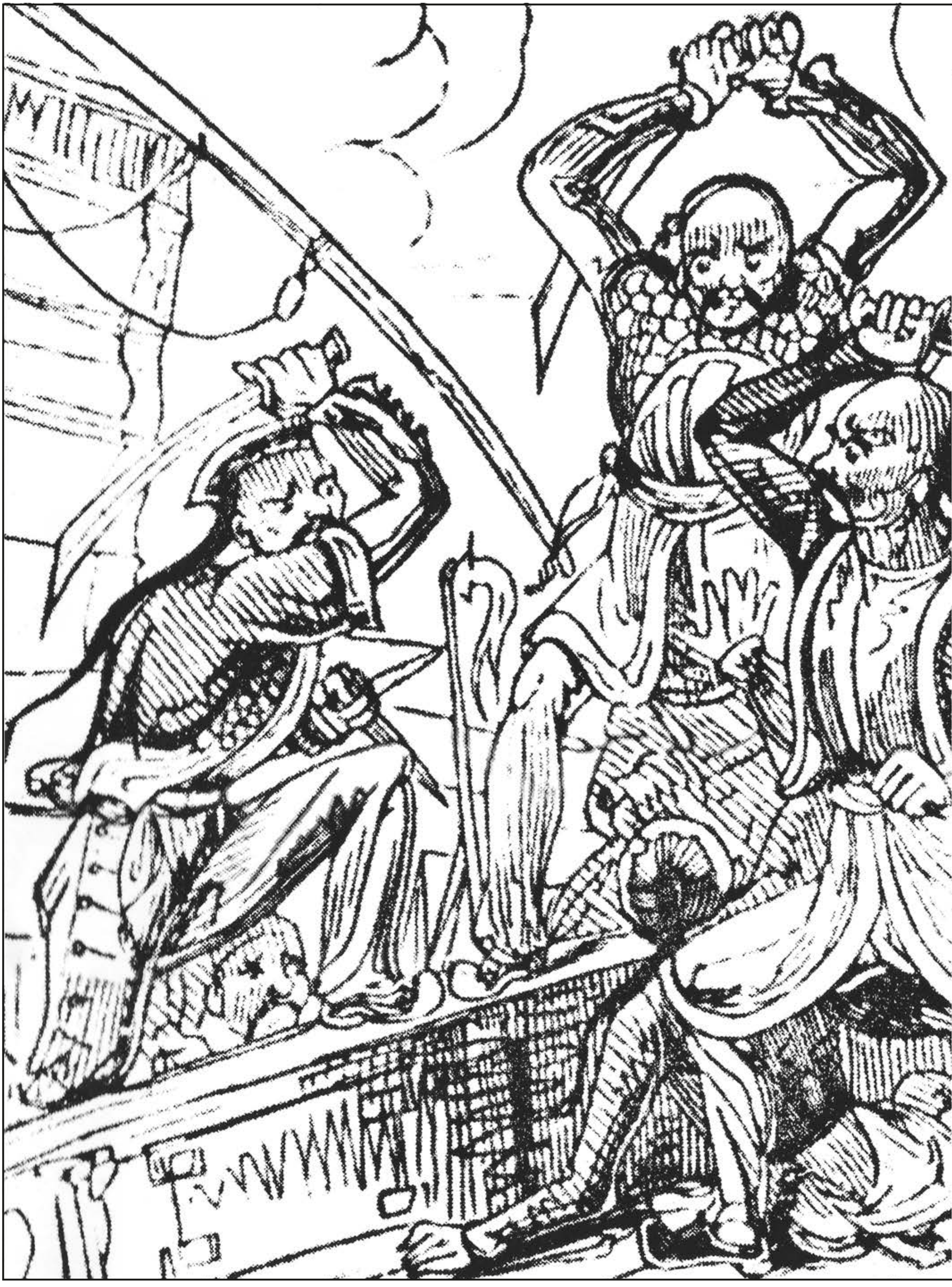


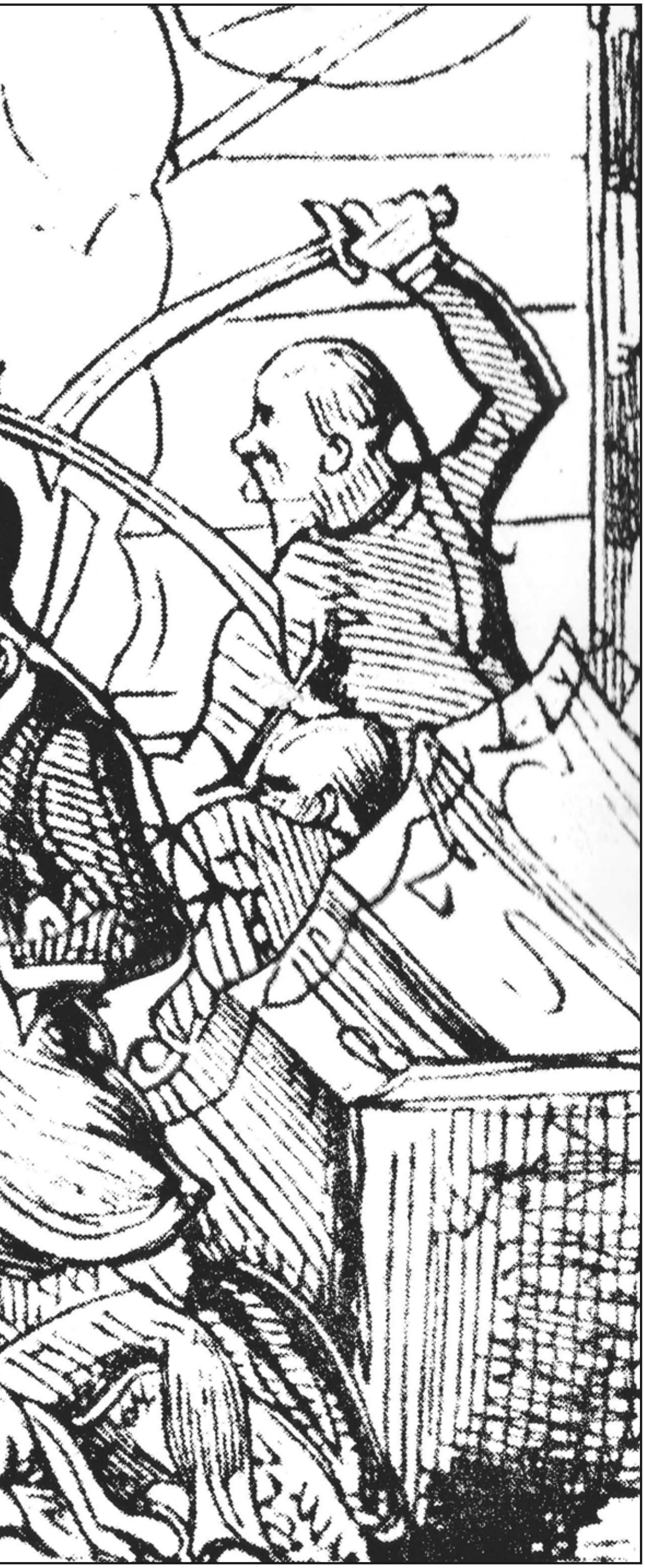
He punched in more instructions, hoping to find out what happened next. The answer soon clacked out. "Hay sent for reinforcements . . . Learned from surviving pirate that Shap's fleet was anchored in Bias Bay . . . Set out in pursuit and en route met twenty-six of his junks . . . After day-long battle, navy won upper hand despite facing overwhelming odds . . . Destroyed majority of junks and storehouses on shore . . . Chui reported as seriously wounded but Shap not in Bias Bay . . . Hay followed in long chase until reaching Gulf of Tonkin (Vietnam) . . . Eventually found Shap's force of ships hidden in bay . . ."

"Now **that** sounds like it is shaping up to be quite a tussle," the Doctor thought. "Let's try to get in on it. Come on Tardis, do your job," The machine responded by jumping forward a short space in time and Doctor Who switched the monitors



on again. The scene before him showed huge junks lined up in battle order, facing a small force of naval ships. "It doesn't look like Hay's men have got a chance. Shap must have two hundred and fifty guns trained on the navy. Unless Hay's very daring or very lucky, the pirate **must** win the day."





He watched spellbound as Hay's small fleet pressed forward and the exchange of fire began. In addition to cannon, Hay also employed rockets which he released at the enemy. To the Doctor's amazement one arched out from a navy vessel and, almost miraculously, scored a direct hit. The rocket fell among the ammunition store and blew the whole lot up. "How very ironical," the Doctor muttered. "Hay's men were killed by exploding ammunition and now Shap's are suffering the same fate!"

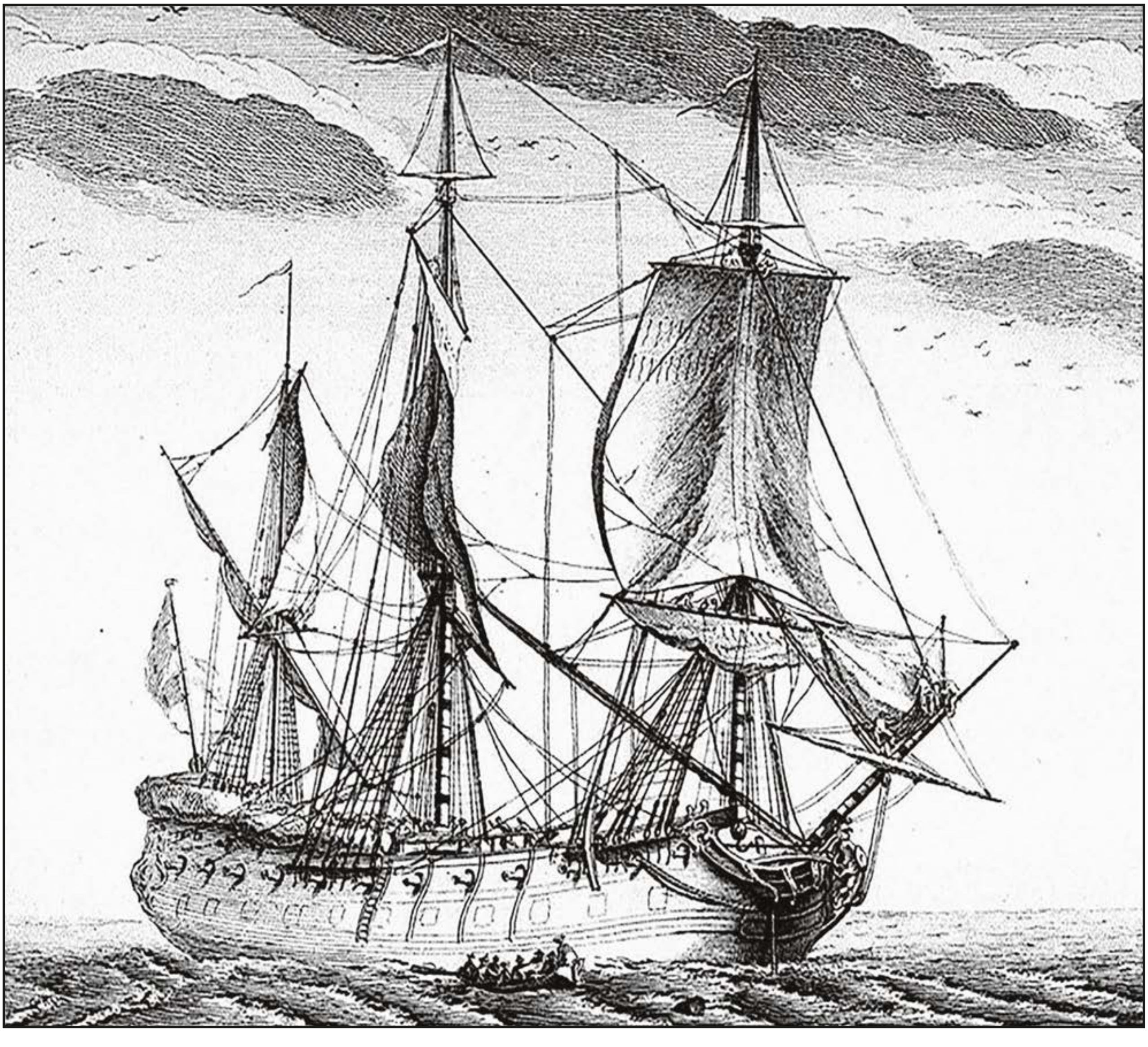
But the action wasn't over. Pieces of debris and live ammunition rained down on the next ship in line and that, too, blew up. It set off a chain reaction with ship after ship being ripped apart. "Well, Hay seems to have some extraordinary luck going for him," said the Doctor. "Shap's best defence is broken and now all the navy has to do is mop up the rest of his fleet. As I recall the operation lasted three days and the British destroyed some fifty-eight junks. It's astonishing to think that so small a fleet could overcome an adversary with three thousand men and one thousand two hundred guns.

"Of course, that great victory did not stamp out piracy in the China Seas entirely, but it did signal the end of the huge pirate fleets. The pirates' last foothold was in the East and by the Second World War the days of these sea-robbers were finished. Their life seems romantically glamourous today, but fascinating though they were, it should be remembered that pirates, corsairs and buccaneers were nothing more than sea-going criminals and the oceans were well-rid of their scourge."

Although the Doctor would have been the last to admit it he had rather enjoyed his encounters with the pirates and being a witness to the spectacular battle of the China seas.

There was something — well, appealing — about these old-time buccaneers. "But what they did was quite wrong, quite wrong," said the Doctor sternly.

"Perhaps on my next voyage I will meet more law-abiding characters than that! See you all soon, goodbye . . ."



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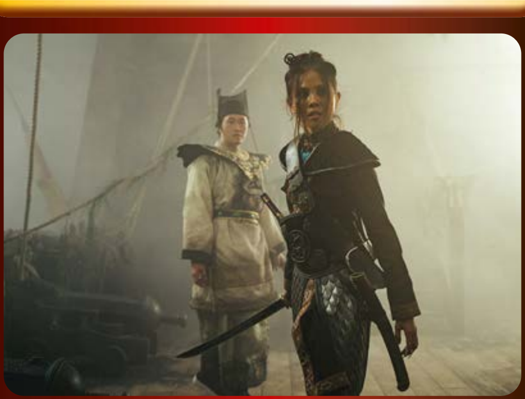

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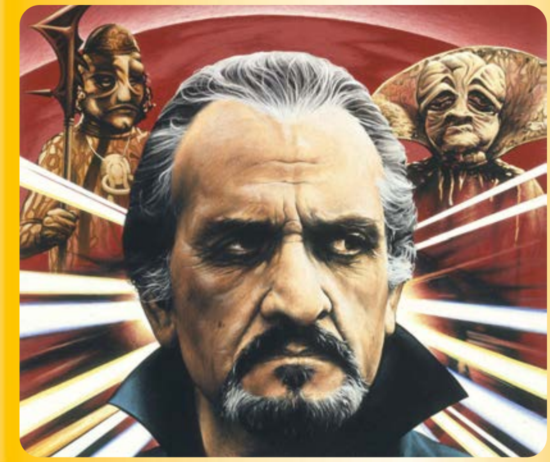

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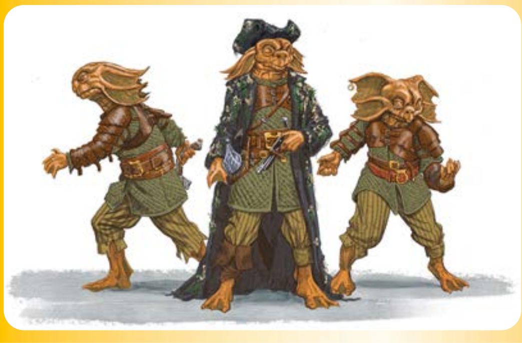

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